

NOVEMBER 2012 · THAT MAGAZINE FROM CiTR 101.9 FM · FREE!
SUPPORTING VANCOUVER'S INDEPENDENT MUSIC COMMUNITY FOR NEARLY 30 YEARS

DISCORDER

THE NEW VALUES



IAN WILLIAM CRAIG | WATERMELON | THE SPEECHLESS RADIO | PORNOGATE | WRONG WAVE 2012 | PERCH | ALLEGHENY, BC

UPCOMING SHOWS

All shows 19+ unless otherwise listed

NOV 2&3	THE FALL DOWN GET DOWN DEATH, POINTED STICKS, AND MORE!	\$25 nightly at door \$40 both shows	tickets online: latidarecords.com in store: Antisocial, La Ti Da Records, Nepton Records, Red Cat, Zulu	doors 8PM
NOV 4	TYPHOON LAURA GIBSON, LOST LANDER	\$12 +S/C adv	tickets online: rickshawtheatre.com, northerntickets.com, sceneinthedark.com	doors 8PM
NOV 7	THE DEEP END FEAT. MEMBERS OF NO SINNER	by donation	Admission at door only. Proceeds to WISH Drop-In Centre	doors 6PM
NOV 9	MUNICIPAL WASTE & NAPALM DEATH EXHUMED, DAYGLO ABORTIONS	\$25 +S/C adv \$30 at door	tickets online: ticketweb.ca in store: Scrape	doors 7PM
NOV 10	FIVE ALARM FUNK BANANAFISH DANCE ORCHESTRA	\$20 +S/C adv	tickets online: eventbrite.com in store: Highlife, Red Cat, Zulu	doors 9PM
NOV 16	LIMBS OF THE STARS ALBUM RELEASE JUNG PEOPLE, IF WE ARE MACHINES, +GUESTS	\$10 +S/C adv	tickets online: rickshawtheatre.com	doors 8PM
NOV 23	LOOT - A TRIBUTE TO TOOL GUESTS TBA	\$10 +S/C adv \$12 at door	tickets online: rickshawtheatre.com in store: Scrape	doors 8PM
NOV 24	GALLOWS BARN BURNER	\$15 +S/C adv	tickets online: northerntickets.com in store: Red Cat, Scrape, Zulu	doors 7PM
NOV 30	DATING MYSELF PREVIOUS TENANTS, ONE LIFE ANIMAL, +GUEST	\$12 +S/C adv \$14 at door	tickets online: rickshawtheatre.com	doors 8PM

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DEC 6TH & 7TH **DECEMBER FEST**

DEC 8TH **THE CAVE SINGERS, POOR MOON**

DEC 22ND **JAPANDROIDS**

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EDITOR'S NOTE: HAPPY BIRTHDAY, CiTR!

The year was 1937, but it feels like it was just yesterday. There we were, huddled around the gramophone, preparing to broadcast our eager voices over the radiowaves for the first time, to upwards of dozens of people, who knows how far and wide. There we were, just a bunch of bored, musically enthusiastic students with an itch to play our tunes to the world. How could we have known that our boredom and zeal on that day would evolve into the legacy of CiTR 101.9? Here we are, 75 years later, and the station is still blooming like a peony in May, reaching over two million listeners with student-run, community-supported, nationally recognized broadcasting.

Okay, you got me. I'm not an octogenarian, nor was I even a glimmer in my parents' eyes when Thunderbird Radio began. But heck if I'm not uber-appreciative for CiTR and everything it does, from publishing the magazine in your paws now for almost 30 years, to providing fertile training ground, to playing the most diverse programming on the dial — punk, news, rap, country, sports, talk — it's all here. And we're celebrating our Diamond Radioversary this month at Chapel Arts on November 17 with a gangbusters lineup of bands, alumni, staff, and general enthusiasts from present and

past. And you, we hope! November is surprisingly jam packed with other fun events like the annual CiTR DJ Competition, more SHiNDiGgery at the Railway Club, and a heap of local independent music, arts, and cultural delights you are about to witness in the 37 pages ahead of you. Cover band The New Values talks d.i.y. punk-rockin', we revisit the "CiTR Porn Incident," affectionally termed Pornogate by many around the station, and there's even a brand new monthly column about Vancouver life and times by Bob Woolsey called "Here's The Thing."

So there you have it. Let's blow out some candles and cut some cake. We've got a heap to celebrate this month.

Read on and stay rad,
Laurel Borrowman

PS—Come back next month to read our staff's top album picks of 2012, more SHiNDiG highlights, and getting up close and personal with alt-folk trio Raleigh.

FEATURES

10 Ian William Craig: Failure, decay, disintegration, deterioration, and chaos are alive and well in the multi-talented solo act's unpredictable reel-to-reel sonic soundscapes.

12 Watermelon: Yeah, the three admit it. They play pop tunes. But it's not as easy as it sounds. **15 The New Values:** Deep in the bowels of Vancouver's Raintown comes a screen-printing, punk-rocking, pie-baking trio who are about to knock your Buzzcock-loving socks off. **17 The Speechless Radio:** Michael Elder is just like you: a down-to-earth Prince Georgian lad singing about love and life. He's just got about 9,999 more Likes than you.

18 Pornogate: This one time, at CiTR, in the station here, some people decided to make a porn movie. Discorder revisits the 1999 incident at 101.9.

REGULARS

- 04 **Venews** Perch
- 05 **Here's The Thing** The End Of An Era
- 06 **Textually Active** Allegheny, BC
- 20 **Calendar** Brennan Kelly
- 22 **Program Guide**
- 25 **Art Project** Wrong Wave 2012
- 28 **Under Review**
- 34 **Real Live Action**
- 38 **On The Air** So Salacious
- 39 **Charts**

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CORRECTION In the October issue, we made a photo credit mistake. Our Art Project on Swarm & Olio, credited the photo of *Conversation Within Immanence* to Sylvana D'Angelo on a 35mm Minolta. We should have credited photo by Sharona Franklin with an Olympus Epic on Rossman 35mm film, and titled it *conversation:immanence*. To see more of Franklin's work this month, turn to page 25!

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ALL THINGS MUSIC
RELATED!

PERCH

by COLEMAN
INGRAM

illustration by
BRITTA BACCHUS

Fresh from the purgatory of trading spaces, East Van dining/hang-out staple, **Perch** is back. Though it can't be considered a "live music" venue, it is without a doubt musically inclined and caters to people with similar inclinations. *Discorder* spoke with manager **Lu Lee** about the space and its recent move.

Touting itself as a "Rock & Roll Primary," Perch suggests folks stop by for "pre-show eats" or to plug the antique Wurlitzer jukebox, stocked with essential rock 45s. Its new location adds weight to these suggestions, as the diner now finds itself nestled in a cozy spot on East Hastings within walking distance to venues like the Rickshaw, Lanalou's, the Astoria, Zoo Zhop, Funky Winkerbeans, and Fortune Sound Club. For the show-going demographic of the area, a place like Perch was severely lacking.

Formerly located at the intersection of Powell and Commercial, the space was bordered by, among other things, a storage warehouse and a parking lot; not exactly a bustling hub of activity.

THOUGH IT WAS POPULAR FOR POWELL/COMMERCIAL AREA RESIDENTS PRIVY TO ITS LOCATION, THE MOVE HAS INDEED OPENED IT UP TO A LOT MORE FOOT TRAFFIC THAT MAY BE LOOKING FOR A FEW PRE-SHOW PINTS TO WARM THINGS UP OR A POST-SHOW SNACK TO DILUTE THE EVENING'S EXCESSES.

"Our Powell street location had a lot of charm, but like most places that can be described as funky or unique it presented some serious challenges. It was a very small and oddly shaped space in an obscure part of the city. We needed more space to grow and the ability to reach a broader audience. We found the new space on Hastings and we fell in love with it," says Lee.

Though it was popular for Powell/Commercial area residents privy to its location, the move has indeed opened it up to a lot more foot traffic that may be looking for a few pre-show pints to warm things up or a post-show snack to soak up the evening's excesses. Music and cheap beer aside, it is actually the snacks that make Perch stand apart, most notably their selection of always-gluten-free pizzas, to which Lee added, "One of the biggest challenges of the

old location was finding the space to make all the food. We make everything from scratch, so having a much larger kitchen is amazing."

As far as music events go, Perch plans on hosting weekly DJs, as well as rekindling their old bingo night. Even the Wurlitzer will be getting some treatment. "[Owner] Matt [Hewlett] is a total record fiend, so the jukebox has been filled with records from his own collection, but

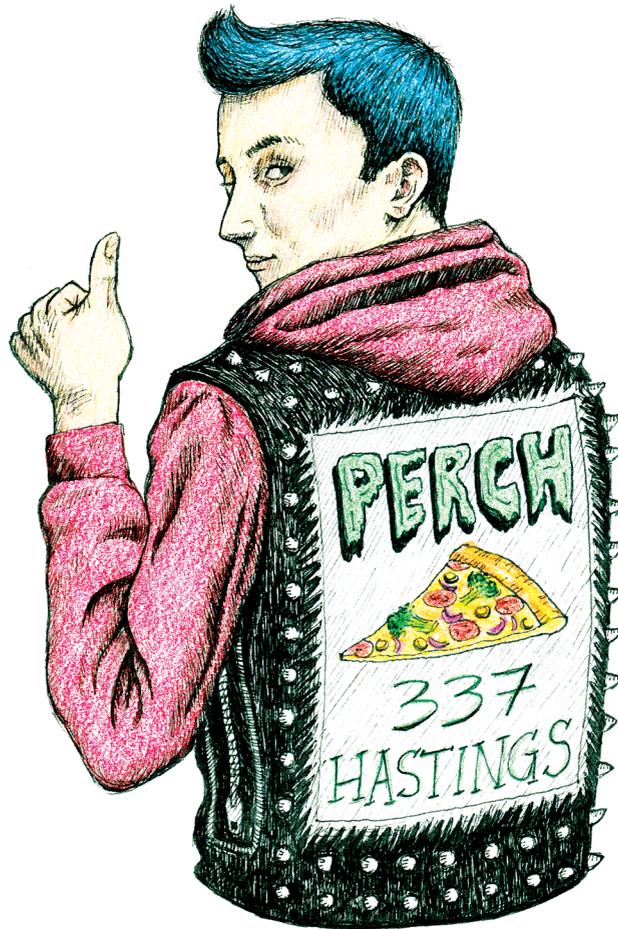
we are looking at switching it up a bit," says Lee. Our very own campus and community radio station CiTR 101.9, who will spend part of their 75th Radioversary at Perch this month, will be curating a selection of 45s donated by the station, programmers, local bands, and record stores.

"We were approached by CiTR about them curating and we are super excited for that to happen! So far there are no plans for anyone else to curate, but we are happy to talk to anyone who may want to"

says Lee, adding "We are planning a grand opening party for late November. It will feature performances by local drag and burlesque artists, killer drink specials, and sick tunes provided by a local vinyl DJ, so check our Facebook page for updates."

With a fully stocked bar, a soon to be re-stocked jukebox, a menu that would appease vegan, vegetarian, and omnivore alike, a kitchen that is open until midnight seven days a week, and a new primo location, Perch may just be what your local gig-night was missing.

Visit eatdrinkperch.com or facebook.com/BKPerch for updates on all happenings at Perch.



HERE'S THE THING...

THE END OF AN ERA

by **BOB WOOLSEY**

On November 4, the Granville 7 Theatre will close its doors. It's that same old tale of the older, smaller company having to downsize due to the pressure being put on it by the bigger, flashier more modern competitors. As much as I understand economics and the trend of the Granville strip area towards this kind of modernization, I still feel a twinge of pain deep down in my cold consumer heart over it all.

When I first moved to Vancouver from the bustling metropolis of Prince George, I was extremely excited to have so many options for movie nights. Especially since the move was precipitated by my trip to film school (a topic for a later date). Back then, the Granville 7's biggest competitor was the Capitol 6 right across the street. Granville street was still the bar district that it is now, but there

were definite parts of it that retained that old, gritty Vancouver of the past feel to it.

(Side bar – if you ever get the chance to see the old Dennis Hopper directed “Out of the Blue” from 1980 or so, DO IT. It was shot on location here and features beautiful images of Hastings Street right near the end of its heyday as well as various other landmarks around town.)

I remember lining up outside of the Granville 7 to see *Attack of the Clones* and *Revenge of the Sith*. Maybe those memories aren't all roses, but I also remember going to see many the odd film there over the years by myself. It was the perfect place to walk by and wander into whatever movie happened to be playing at that time just because you had nowhere to be for a couple hours. Was. I'm already referring to it in the past tense. Recently I had the good fortune to shoot a web project there about a small indie theatre that was being threatened by the big multiplex across the street. Art imitating life, much?

As I sit here and think about all the times I've been to the Granville 7, I'm struck that I can't remember the last movie I saw there. Apart from VIFF films, I'm at a loss to think of the last time that I actually went down to the Granville 7 and paid to see film. Which is, of course, the problem. While I would bet money that most any film goer in Vancouver has fond memories of this theatre, they probably haven't been there in a while. The neighbourhood has changed, the theatre's movie

content changed and everywhere else movie theatres got better.

The immediate reaction of anyone who loves something is to hold on to it. When it comes to things like this though, sometimes it's better just to let it go. I mean, let's be honest here, if this place was kept open and continued to limp along as it had, it would soon fall into an increasing state of disrepair. Even 10 years ago when you walked into the place, your first thought was about how much it needed a renovation.

My Grandfather passed away last month. He was an amazing guy who immigrated to Canada from Scotland in the '60s with my Grandma, my Mum and her four sisters. He was one of the single most influential people on my development into an adult. Of course, I'm saddened by his departure, but more than anything, I'm just really, really thankful that he was my Grandfather and that I have so many memories and lessons from him to pass on to my kids and grandkids.

It's exactly the same with the Granville 7. Yes, it was a great place to go watch movies. Yes, it was neat to see all the neon and puke green carpets in the middle of a city made mostly of glass. Yes, we'll all miss it, but here's the thing: at the end of the day, it's Granville 7's time to go and I, for one, think our time would be better spent looking toward the future so we can discover how to build new, sustainable independent theatres in Vancouver, rather than crying over the loss of this old girl.

MORE INFO + TICKETS + SEE FLYERS + GUEST LIST AT
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THURSDAY, NOVEMBER 8
Turquoise Jeep
w/ guests



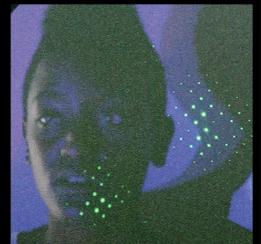
FRIDAY, NOVEMBER 9
Happy Ending Fridays
A Tribe Called Red
Rico Uno, Butter w/ guests



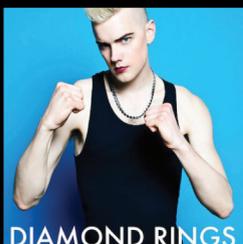
SATURDAY, NOVEMBER 10
Early show: Blackbird Blackbird
Teen Daze, Noble Oak
Sponsored by CITR



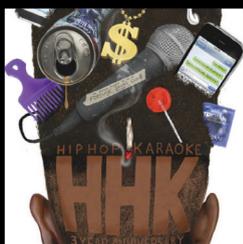
WEDNESDAY, NOVEMBER 14
Fortune 3 Year Anniversary Party
Super Surprise Guest, Rico Uno
Rizk, Butter, Gman w/ guests



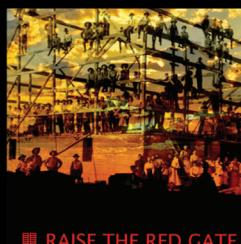
FRIDAY, NOVEMBER 16
Early show: The Internet
w/ guests



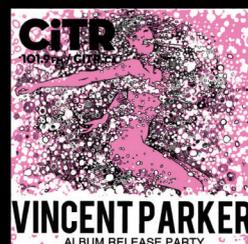
SATURDAY, NOVEMBER 17
Early show: Diamond Rings
Gold, Youth



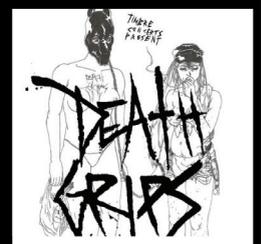
MONDAY, NOVEMBER 19
Hip-Hop Karaoke (HHK)
3 Year Anniversary
Flipout, Seko w/ guests



WEDNESDAY, NOVEMBER 21
Raise The Red Gate
Max Ullis, Taak Mala, Big Feelings
Rap Goofz w/ guests



TUESDAY, NOVEMBER 27
Vincent Parker
Album release party w/ guests
Sponsored by CITR



FRIDAY, NOVEMBER 30
Early show: Death Grips
w/ guests

ALLEGHENY, BC (2012)

written by
RODNEY DECROO

by JORDAN
ARDANAZ

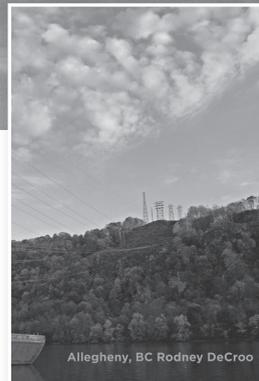
illustration by
DAVID BROCK STEWART

Allegheny, Pennsylvania, has meant many things to Rodney DeCroom through his life. The Midwestern coal-mining town was the crater of his brooding childhood, and has since become a dim muse for his idle thoughts; a place where the Vancouver-based author/musician seems to anchor many of his experiences. Though considering the abuse and unsavorness DeCroom has endured in his lifetime, the town of Allegheny seems more like a launching pad for his reckless living and misadventure that pockmarked the decades after his departure as a child. His early traumas quickly evolved into alcoholism in a category beyond a casual affliction, and into the dangerous, waking-up-in-strange-places, territory. However, now it's all just become a part of his story.

Now firmly in his 40s, the soot-toned town of DeCroom's past has become an allegory for all

POEMS LIKE "OIL DRUM" AND "ON THE NIGHT OF MY FIRST BREATH," ARE IRRESISTIBLE IN THEIR EVEN-TEMPERED TONE, AND WERE CENTREPIECES IN THE CONSUMING ALBUM, ALLEGHENY, RELEASED EARLIER THIS YEAR BY DECROO AND PRODUCER ROBERT MALOWANY.

of these things, and with *Allegheny, BC*, the place serves as a platform for redemption from a life lived without recourse. The book, published by Nightwood Editions, is a collection of 42 of his poems divided into four chapters that loosely trace the arch of the author's life with simple and vivid strokes, following his journey from Pennsylvania to British Columbia. The name even serves this purpose, by drawing together such disparate locations under the overarching themes that have followed DeCroom. In this,



his voice is often as dour as the murky torrents of the Allegheny River itself, but the melodramas are beautifully placed within a bubble of recollection, seeking out thin lines of beauty like golden piping.

Poems like "Oil Drum" and "On the Night of My First Breath," are irresistible in their even-tempered tone, and were centerpieces in the consuming album, *Allegheny*, released earlier this year by DeCroom and producer Robert Malowany. The work was a triumph of carefully laid textures that marry the spoken language of the author with morphing soundscapes of

strings, synths, and otherworldly pulses that explode with unexpected richness, as DeCroom draws a line that stalks the spectres of his youth. Although, in his own words, the story arc explored here is, "not a story in a typically linear narrative sense, but more like a collage, that when pieced together gives the sense of something completed."

Allegheny, BC, works as a further exploration of the feeling captured on the Malowany album. Equally brutal, harrowing, and sweet, DeCroom's

workmanlike writing gives his honesty and they are imbued with confidence in their purpose as he seems to find solace in painting portraits of frozen slices of time.

A quiet moment hunting with his grandfather in "Cherry Valley,

Pennsylvania," a beating taken by a headmaster in "Mr. Steigel," or seeing true beauty in the visage of his mother standing in the sunset, gripping a .22 as she stalks along a tractor path in "Mother (Northern British Columbia)." The angular prose of *Allegheny, BC*, belies a world-weary stark realism, feeding gritty passages that read more like vignettes that form small islands of experiences

in places as disparate as a Montréal tenement, a Northern BC trapline, or a boarding house in South Vancouver.

DeCroom is an indelible journeyman and *Allegheny, BC* is a love letter to a life lived; acceptance that the present moment is the manifestation the totality of past experiences. In this, it warmly embraces the present moment

and serves as a penance paid to the past.

Even if he does state, "I can't recall a single memory," DeCroom's re-envisioning his past seems much like a personal incantation, as he peels away the vice and torment that previously clouded his vision, and restructures it to be a bedrock for growth instead of fertile soil for desperation. *Allegheny, BC* is meant to be savored, and within its simple beauty lays a universal humanity.

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WALDORF

BLEACHED
w/Eating Out

WEDNESDAY
NOV 14TH



UPCOMING FEATURE EVENTS

- | | |
|-------|--|
| 11/02 | Orlando Voorn Legendary Detroit Techno
with Rennie Foster and Marc Gerrard |
| 11/03 | RUNIT! with Heatwave UK Dancehall
w/ Resident Djs Rhek + Arems |
| 11/06 | La Sera (Katy Goodman of the Vivian Girls)
w/ Chains of Love + The Courtneys |
| 11/09 | Midnight Magic - Live Disco Band from NYC
w/DJ sets from Miracles Club (Portland), Tyler Fedchuk + Zeeaa |
| 11/10 | Blowfly "The Original Dirty Rapper"
w/Thee Goblins feat. Nardwuar the Human Serviette |
| 11/14 | Bleached L.A. Garage-Rock Dou
w/Eating Out (members of White Lung + Nu Sensea) |
| 11/15 | Slam Dunk Lp Release Party |
| 11/16 | Julie Doiron (Founder of Eric's Trip) |
| 11/16 | RUNIT! with Gappy Ranks Jamaican Dancehall |
| 11/17 | MSH Sessions presents Endless Summer
Featuring RAC, Classixx, JeromeLOL and more! |
| 11/23 | Rob Garza (Thievery Corporation) |
| 11/24 | Wax Romeo (Small town Romeo/Calgary) |
| 11/25 | The Lou Reed Songbook
Vancouver musician play Lou Reed + Velvet Underground |
| 11/30 | Turbo Fruits + White Lung |

WEEKLY EVENTS **Mon** Ice Cream Social **Wed** World Wednesdays
Fri + Sat Multiroom Dance Party — One Cover
For full event listings please visit www.waldorfhotel.com

SFU  WOODWARD'S

EVENTS FROM SFU'S VANCITY OFFICE OF COMMUNITY ENGAGEMENT NOVEMBER 2012

Talk by Sarah Schulman

Co-Presented with Cineworks

Nov. 3, Djavad Mowafaghian Cinema, 8pm

**Talk by William Lindsay, Director of SFU's
Office of Aboriginal Peoples**

Nov. 5, Djavad Mowafaghian World Art Centre, 7pm

**Coast Salish Drumming Workshop
with Russell Wallace**

Nov. 6, Djavad Mowafaghian World Art Centre, 7pm

Talk by Matt Hern:

'In Defense of an Urban Future' with Panelists

Nov. 7, Djavad Mowafaghian Cinema, 7pm

**Opera Singing Performance by Opera Bravissima
on the Theme of 'War and Peace'**

Nov. 8, Pigeon Park Savings, 7pm

**Talk by Richard Rosenthal on the new
Independent Investigations Office with BCCLA
and Pivot Legal Society – moderated by CBC
radio journalist Kathryn Gretzinger**

Nov. 13, Djavad Mowafaghian World Art Centre, 7pm

**Talk by Allison Collins and Erdem Tasdelen -
A Conversation About Art and Unrequited Love**

Nov. 14, Djavad Mowafaghian World Art Centre, 7pm

**Talk by Kirsten Broekman - The Meaning of
Aesthetics Within the Field of Social Arts**

Nov. 21, Djavad Mowafaghian World Art Centre, 7pm

**World AIDS Day Screening of Sarah Schulman
Film with Cineworks**

Nov. 29, Djavad Mowafaghian Cinema, 8pm

December 12-16, 2012: BAH! HUMBUG!

Starring Jay Brazeau, Jim Byrnes & Margo Kane
A seasonal fundraiser for the community arts

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VANCOUVER | WWW.SFUWOODWARDS.CA

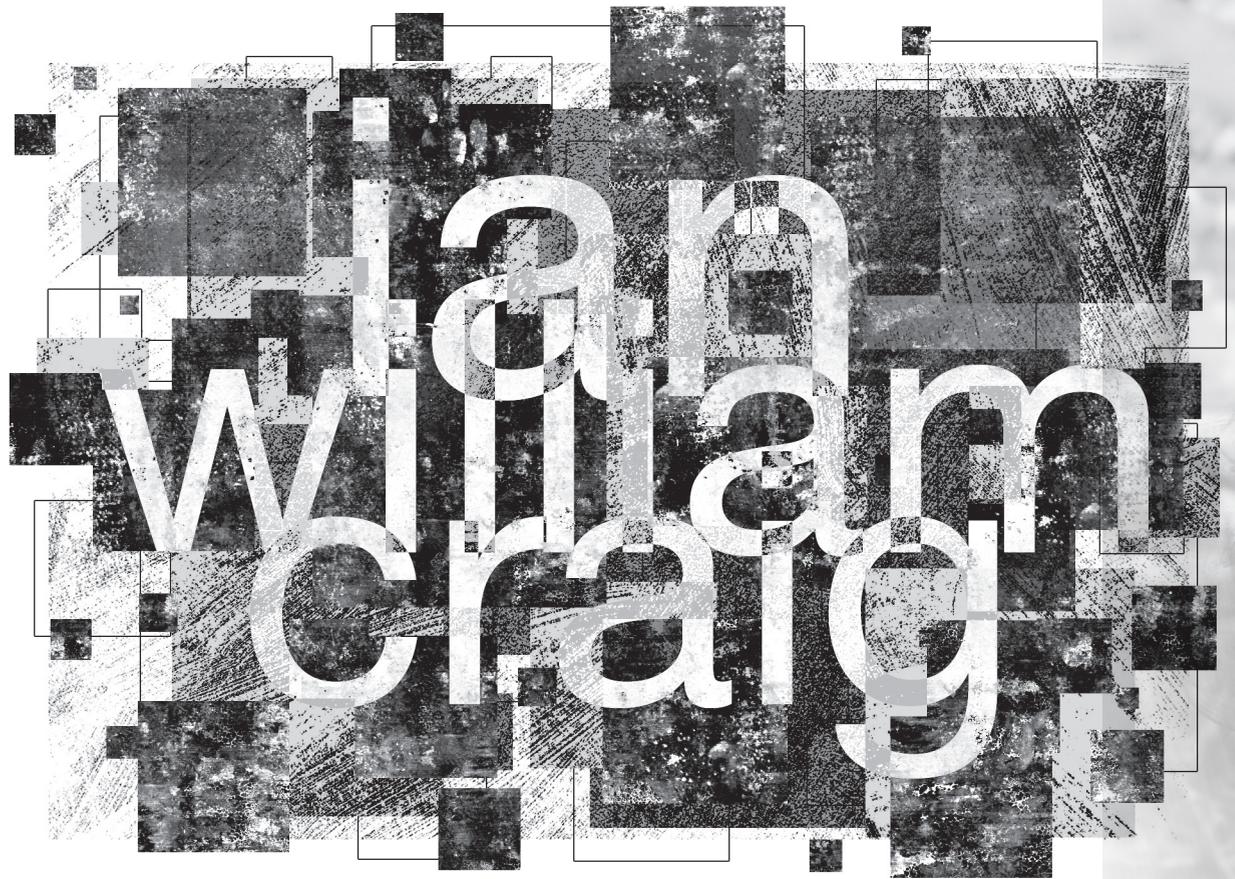


photo by
JADE SU
lettering by
ANNE EMBERLINE

IAN WILLIAM CRAIG

by FRASER
DOBBS

Ian William Craig is not your traditional musician. Blending analog synthesizers, operatic singing, and years of artistic experience through a series of hand-made tape echoes and loops, Craig's rare performances are as much about him struggling with the risk of unpredictable reel-to-reels as they are about crafting articulate, thematically-rich drone soundscapes. We met at the Wise Lounge on a quiet autumn night to talk about his latest records, *Meaning Turns To Whispers*, *Cloudmarks*, and *Heretic Surface*, released together but recorded years apart.

Craig is humble, optimistic, and amongst the nicest people I've ever interviewed. An award-winning print-maker, his music is a natural extension of the same themes that won him notoriety as a visual artist. "During school, my own expression of music was peripheral," he said. "I was interested in notions of decay and deterioration, because in print, you really don't have that much to do with [the process] beyond throwing the plates into an acid bath every once in a while and seeing what comes out. So it accrues memory and becomes a history of itself."

Inside of the experimental envelope, there's something wonderful and mystifying in Craig's

body of musical work. Much like the rabbit hole Alice stumbles down, the trilogy of "sculptures" are full of the surreal and chaotically beautiful, as Craig attempts to mimic "what memory might sound like, or what a body sounds like." The result is a rich cascade of positive emotions, cosmic accidents and faulty echoes, reminiscent of early **Brian Eno** or **Eluvium**, with the warm presence of old tape under each track.

"[These records] use imperfection to explore the concepts of failure and decay that I was trying to make into beautiful things during my time as a print-maker." Much of the ugliness Craig hints at is the result of his manipulation of old reel-to-reel machines and tape decks, all of which he's modified himself. "Sitting in my apartment and making absolutely crazy bat-shit terrible things was actually really liberating," he notes. "I really enjoy the absurd aspect of tape machines; I circuit-bend them, but I tweak a thing and a strange noise happens—it's totally unknown. The physical nature is very appealing to me. I can touch the tapes. I can scrape them... I don't feel like I'm alone on stage."

Of Craig's performances, no two could ever really be compared by the same means. Surrounded by his substantial tape equipment



and an analog synthesizer, the only constant is Craig himself, and half the appeal is seeing him corral each machine into doing what he wants; reel chirps, microphonic hum, and magnetic distortion phase in and out of each set like Christmas lights in between beautiful synth arpeggios and ariatic singing, courtesy of his extensive opera and choir training. He's humble about the experiences, recalling: "Making music seems a lot more improvisational to me [than making visual art]. It can be a happening, it can be just me getting up in front of people and fucking around, I never know what's going to happen." Perhaps what makes Craig's set so much fun to watch is that the crowd seems to be just as much in the dark as he himself is.

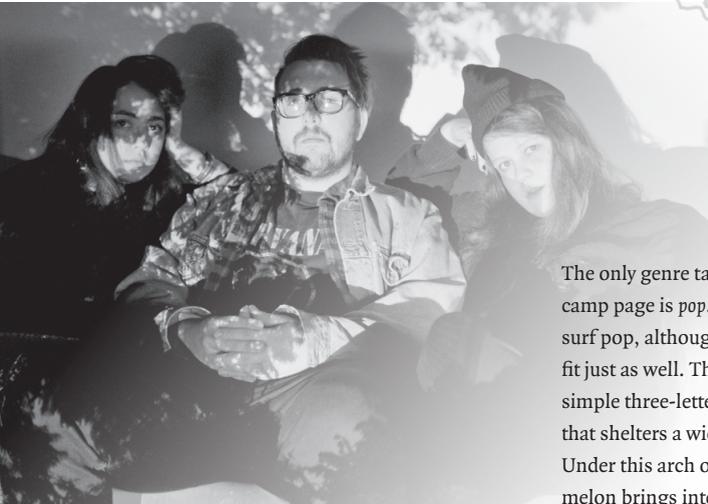
It's fitting that, despite the focus on decay and the way art is affected by time and space, Craig's music is always positive and calming instead of overbearing and sinister. Mangled piano chords still retain a sense of beauty, even amidst the chaos Craig has subjected them to, which is surprising considering the way they came into being. "I was living with my sister in Edmonton, and during the ridiculously cold

winter, I gutted her piano and mic'd it up in a whole bunch of weird ways. I recorded probably 20 hours of material, and after listening to it I was amazed at how much it sounded like sentimental crap. At that point I was really trying to express something, and afterwards I thought

"I WAS LIVING WITH MY SISTER IN EDMONTON, AND DURING THE RIDICULOUSLY COLD WINTER, I GUTTED HER PIANO AND MIC'D IT UP IN A WHOLE BUNCH OF WEIRD WAYS. I RECORDED PROBABLY 20 HOURS OF MATERIAL, AND AFTER LISTENING TO IT I WAS AMAZED AT HOW MUCH IT SOUNDED LIKE SENTIMENTAL CRAP."

the only way through would be to destroy the recordings, and that's what *Meaning Turns To Whispers* is. It's completely mangled to remove that struggle for expression. I realized at the end of that album that I didn't want to express, I just wanted to explore."

For more sights and sounds from Ian William Craig, visit: ianwilliamcraig.com



“MAKING SOMETHING GOOD THAT’S SIMPLE IS HARD, BECAUSE THERE’S NOT REALLY MUCH THERE TO COVER UP WHAT’S BAD ABOUT IT.”

The only genre tag on Watermelon’s Bandcamp page is pop. Not low-fi, or dream pop, or surf pop, although those descriptions would fit just as well. This trio defines itself with one simple three-letter word. It’s an umbrella term that shelters a wide range of musical qualities. Under this arch of clever and crass tunes, Watermelon brings intelligence to musical accessibility. Their seemingly effortless sound reminds listeners that the magic of good pop can be at the same time simple, and filled with substance.

I sit in Milano Coffee on West 8th with Akane Yamaki (drummer) and Thom Lougheed (guitar/vocals) of Watermelon. The café’s wide glass windows present John Rogers Park as the autumn backdrop to our conversation. With the sun colouring a formerly dreary afternoon, conditions are ideal to discuss pop music’s warm charm with two experts on the subject.

Yamaki, Lougheed, and bassist Sophie Sweetland (absent at the interview) have earned Watermelon a pat-on-the-back reputation for performing exceptionally enjoyable tunes over the past three years. Corresponding with their self-imposed pop identity and cheerful green and pink title, Watermelon has a summery appeal, which is also overwhelmingly visual. In fact, most of Watermelon’s ocular tunes follow a formula that uses foggy vocals, almost thick enough to see. Amidst the words, Yamaki’s drum beat flips like a picture book, while guitar notes sketch riffs in animated sequence. Referencing one of the band’s most celebrated songs, “How I Came,” I ask

Lougheed of the pop paradox: is it difficult to write something simple?

His immediate answer is yes. His more gradual explanation is that, “A lot of well constructed pop music is not as simple as you think.” Yamaki adds, “Making something good that’s simple is hard, because there’s not really much there to cover up what’s bad about it.” For Watermelon, the lesson is to avoid over analyzing songs while writing them. Lougheed gives an example of his own song writing process.

“Sometimes I’ll try to break a song down to just four chords in a pleasing order.” Although once and a while, four chords can seem excessive. “How I Came” achieves perfection with just two. An ode to the Spunky Onions song “How I Lost My Virginity,” this minimalist tune is an example of just how alluring the uncomplicated can sound.

photos by
ANDREW TOPALOV
lettering by
ALEX HEILBRON

WATERMELON

by ALEX
DE BOER



Of course Watermelon has catalogued many other tunes since forming in 2009. As a live band, they are prolific in the city, although there is little recorded evidence to back this up. Yamaki confesses, “We haven’t been on tour, we have one split, we don’t even have a proper EP. It would be really nice to get something out there.” No longer limiting themselves to wishful thinking, Watermelon is now in the process of ticking off those shortcomings. After a brief hiatus, their goal now is to finish recording their first full length album. Working with a friend at Nimbus, the album is partially complete, though frozen until their schedules align. Once things get rolling, Watermelon will also release a cassette with Green Burrito. “We’re just regrouping at the moment,” Yamaki says.

In this case, regrouping will not mean reassembling Watermelon exactly as it was. Recent

jam sessions with Bobby Siadat (drummer in Weed) have taken on more serious connotations. As it stands, Yamaki and Lougheed anticipate Siadat’s inclusion as Watermelon’s fourth member, and second guitarist. Although pleased with the current instrument arrangement, Lougheed is open to change. “When you have more people it’s a lot harder to be organized, but it also kind of frees you up musically.” Yamaki agrees, “It’s also nice to have more people to bounce ideas off of. We’re all really good friends and we spend a lot of time together, so it’s good to have somebody else who’s outside of that.”

Placing such value on objectivity makes sense when you realize how close Watermelon has become over the years. All three members grew up in White Rock and have been close friends since high school graduation. When

asked about their most memorable experiences with the band, there’s a long pause. “We all hang out a lot of the time, so things are casual” Yamaki reasons. Lougheed laughs “if we had toured more we might have road stories.” Almost a road story, Yamaki eventually recalls a set they played at Sled Island this summer. “A girl came up to us and was like ‘it’s so great that you have girls in your band! I didn’t know that you were allowed to be in a band if you were a girl!’” Lougheed comments, “I was pretty taken aback by that.”

We all laugh about Watermelon’s feminist crusade in Alberta. Hopefully when the album is released, they’ll send a few copies to Calgary.

Check out Watermelon’s summery sounds and free downloads at watermelon.bandcamp.com

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THE NEW VALUES



On a crisp October night, I wander the haunted streets of Railtown, guided by the ghosts of Vancouver punk rock past towards a mysterious unmarked door where I meet one of the city's most vital new bands, the New Values. Armed with a pen, a notebook, and a six pack of honey lager, I hope to pry some truth out of this mysterious group whose various conflicting social media bios describe them as everything from a manufactured boy band to a long lost '70s American rock group. As I suspected, none of these men are visibly related to Donnie Wahlberg, and none of them remotely old enough to have even been able to hold a guitar in the '70s let alone record a cannon of albums.

Under the light of the bustling Port of Vancouver we make our friendly introductions, and within moments it's evident that we share a passion for everything punk rock. The conversation turns to his majesty **Iggy Pop** when we are drowned out by the rumble and whistle of a passing train, prompting us to move inside and start talking about the New Values. →

OLD TRADITIONS,
NEW VALUES

by MARK
PAULHUS

photos by
HANA PESUT
lettering by
JONATHAN DY



Ryan Betts (drums), Adam Sabla (guitar/vocals), and Hayz Fisher (bass/vocals) are a humble trio who proudly call Vancouver home. Kicking around the scene for a number of years, they have all played in, “so many bands it doesn’t matter,” says Sabla, modestly forgetting to mention that the three of them also round out the current line up of Vancouver legends the **Modernettes**. Joining forces casually as in the summer of 2008, the trio were just a group of guys who would get together on evenings, ride their bikes, crack some beers, and play some music for no one but themselves. Their only goal was—and still is—to play the songs faster than the last time. In this casual atmosphere, they easily managed to compile a handful of concise, tight, and most importantly, fast songs

they enjoy playing with not just because they are friends, but because they genuinely like each others music.

When it finally came time to make an album, the **New Values** did it the same way they seem to do everything: completely d.i.y. “The only thing we didn’t do is cut the grooves in that wax,” says Sabla (they enlisted John Golden (Dinosaur Jr., Sonic Youth) for vinyl mastering). They kept the whole process close to home, commissioning their friend, local artist, and filmmaker, Owen Ellis to design the sleeve, and Adam Veenendaal, sound wizard who worked with **You Say Party!** and **Adjective**, to digitally master the album. The band even has the periodical Sunday night

conjures up names like **Bad Brains**, the **Stooges**, and the **Buzzcocks** all at once. Moreover, the eleven breakneck tracks on their debut are cinched together in an airtight production package that was noticeably inspired by the recordings early New York punks, **Television**.

According to the band, their songwriting process is painless. They have been playing together for so long that when one member has an idea, the others run with it almost immediately. The lyrics, however, have always been more of an afterthought. With songs that average 45 seconds to a minute-and-a-half, there isn’t much time to dig into a subject, and the band’s general spirit doesn’t lend to anything overly deep. There is a bit of socio-political commentary here and there in songs like “Straight Line” and even in their satirical look at social media “Facebook Breakup.” For the most part the **New Values** are pretty light-hearted. They just play good, fast music, and have a blast doing it.

The **New Values** are very proud of their city’s punk heritage, and are excited to carry on the tradition. They admire classic Vancouver bands like

THERE IS A BIT OF SOCIO-POLITICAL COMMENTARY HERE AND THERE IN SONGS LIKE “STRAIGHT LINE” AND EVEN IN THEIR SATIRICAL LOOK AT SOCIAL MEDIA “FACEBOOK BREAKUP.”

that reflect their ferocious appetite for classic punk rock in all its diversity.

The **New Values** first and foremost play music just for the sake of playing music and hanging out. Booking shows has never been their priority. It was Ryan Dyck, vocalist for the **B-Lines**, who liking what he heard, first encouraged them to join in on a bill. Since then, the **New Values** have been blasting out time trial-like sets regularly in Vancouver’s ever changing rotation of legitimate and not-so-legitimate venues. They are genuinely excited and proud to be a part of such a supportive and vibrant scene that is full of like-minded bands like the **B-lines**, the **Defektors**, and **Juvenile Hall**. Bands

craft circle whenever they need to screen print a few more sleeves (and bake a few pies).

They began by recording a couple of demos, but were unhappy with the result (the tempo was too slow), so the band hit the jam space and played a pile of shows before booking a studio. Seeing as Fisher is a hot commodity in the recording scene in Vancouver these days (and has access to some fantastic studios), it only made sense for him to do triple duty playing the bass, working the board, and mixing the album. The band got to work, pounding out an LP in a mere two days.

The record roots itself deeply in punk’s furious source. The **New Values**’ sound

the **Subhumans**, **U-J3RK5**, the **Pointed Sticks** and, of course, the **Modernettes**. Most of all, they’re truly informed by the **Young Canadians**; a similarly talented powerhouse trio who were also very conscious of the possibilities of manipulating musical space to create a richer sound and were also capable of blowing the roof off any live venue in town.

So far the **New Values** are on the right track, and with a rock-solid album, a split seven-inch with the **Defektors** hot on its heels, and a herd of shows played, they won’t be slowing down anytime soon.

The **New Values** play November 9 at Funky’s and November 24 at the Astoria.

The Speechless Radio

by JACEY
GIBB

photo by
VICTORIA JOHNSON
lettering by
ANNE EMBERLINE



Hold onto your hearts ladies and gentlemen, because d.i.y. nerd-rocker Michael Elder is here to steal them away. At 19, the Prince George import already has a quintuplet of albums to his musical alias, the Speechless Radio. What started out as a solo—in his parents' basement—project has flourished over the years and has more recently begun steering towards becoming a full-fledged group endeavour.

While nursing matching hangovers, I met with Elder to share a pair of Cambie all-day breakfasts and discuss the musical transition that followed high school, collaborating with other musicians on his upcoming album, and who his harshest, or most valuable critics are.

"I came up with [the band name] during a period when I was really into Radiohead," Elder says between sips of morning beer. "I liked the idea of contradictions and wanted a 'The' name." The aforementioned time period was high school. At the time, Elder was one part of a three-piece band, but the ensemble fizzled out. He continued creating music independently.

"I would just write lyrics and make music, but I wouldn't show anyone. It was mostly about stuff like love, because that was around the time that I started experiencing those kinds of relationships."

The first era of Elder tracks focused almost exclusively on discovering the body's finer muscle tissues, the heart, and what happens when those tissues are torn apart. With that, a soundtrack of solace was created: the Speechless Radio's first album, 2010's *Love Songs in Stereo*. But Elder had enough leftover material to make *More Songs in Mono*, in the same month—both of which were recorded and produced by Elder himself.

But after *Love Songs...* and *More Songs...* were released, Elder traded in the ballads about puppy love for a beard and an emerging sense of maturity, and chose to view end of relationships as opportunities for personal growth instead of self-pity.

With each project, Elder has become more musically fluent and complex. On this summer's *Made of Wood*, you'll find mandolin, ukulele, and trumpet added to the roster. "Both of my parents are musicians, so all of these instruments are just lying around the house. I figured I might as well learn to play them." The album shifts focus from romantic relationships towards the concept of home and where that is for some people.

And it looks like it's a focus that people are enjoying. The Speechless Radio's Facebook page alone has over 10,000 likes. "I'd send out my songs to dozens of music blogs and get maybe two responses. But the responses that I did get have actually been good, so that's exciting!"

To Elder, making music is mostly about reciprocating what the art has done for him. "When I think about all of the bands that I love and respect and how they've inspired me, it just motivates me even more. That's why all of my stuff is available for free online. I want to have this music out there for people to share and enjoy."

While influences include the Antlers, the Magnetic Fields, Dan Mangan, and more recently, Bruce Springsteen, Elder still cites Weezer as his main muse because, "They do their best to put out an album [every two years], but also because they're not cool, you know? They're pretty big musicians, but they're still kind of just nerds."

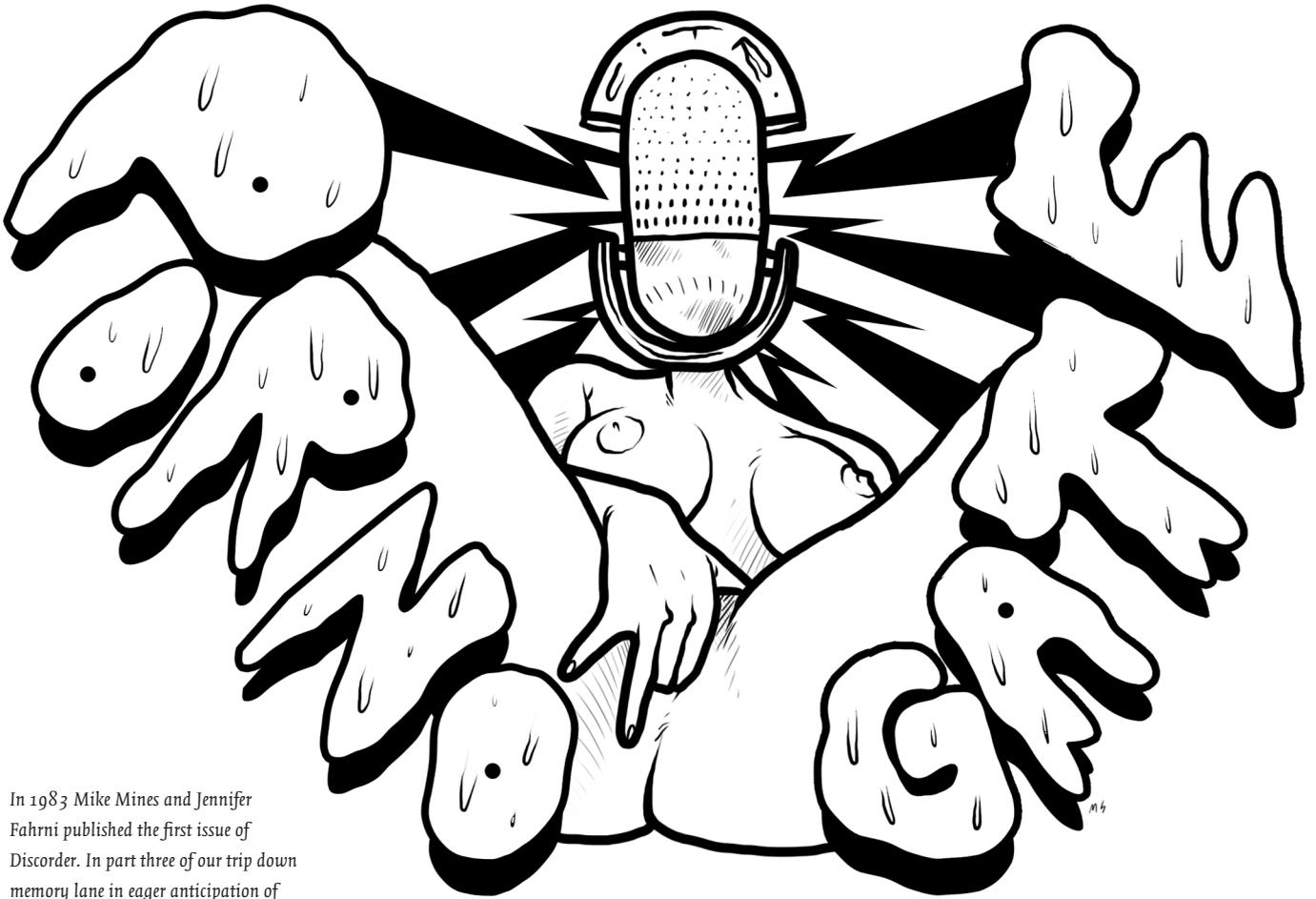
Next up is *Care*, due out at the beginning of 2013, which marks the dawn of collaborating with other musicians, including his twin brother, Jordan. "I used to keep my music to myself, but then I felt

like I needed to push for something bigger, and I started to share my music with my brother. It was great because he'd just be viciously honest and be like, 'That sucks,' and we'd work from there to make it better." The younger Elder was able to provide the type of brutally honest feedback that only a family member can.

But not everyone featured on *Care* shares a name with Elder. Musicians like Indra Egan, Sarah Davy, and Nathan Kelly, also contributed, and while adding other creative minds to a solo project can sometimes cause conflict, Elder felt the transition was seamless. Though *Care* hasn't even made its way to the masses yet, Elder is making plans for what the follow up will be. The focus at the moment is to expand the ranks of the Speechless Radio into a full-on band so that more songs can be performed live instead just on Elder's bedroom floor via various takes and over-dubbing. Until then though, he'll just keep doing what he enjoys doing most: writing music.

"It's funny," Elder says about the confusing logistics behind songwriting, "I come up with all of my best music when I have no time for music. It always comes to me when I'm busy cramming for an exam or in class. When I'm home for the summer and have all this free time, that's when I come up with the crap. It might be because it's forced, but I don't know."

Want more Speechless Radio?
Visit soundcloud.com/thespeechlessradio to listen and download more!



In 1983 Mike Mines and Jennifer Fahrni published the first issue of *Discorder*. In part three of our trip down memory lane in eager anticipation of *Discorder*'s 30th birthday, we pay a special tribute to CiTR's colourful history for its 75th birthday this month.

Sex! Drugs! “Dead Air!”

Thirteen years after the Great CiTR Porn Incident, *DISCORDER* tries to find out what really happened on that wild and crazy night in the summer of 1999.

by **DUNCAN
MCHUGH**

illustration by
MICHAEL SHANTZ

“Don’t worry. We’ve changed the couches.”

No matter who I heard tell the story of the Great CiTR Porn Incident of ’99, they always closed with that line. It was a dubious reassurance about the hygiene of the furniture in Radio Hell, CiTR’s lounge, where I had always been told the incident took place.

And I had heard many people tell it. Shortly after it happened in June 1999, landing on the front page of UBC’s student paper, *the Ubyyssey*, in August 1999, the incident began to take on mythic status within CiTR folklore.

Like any myth, there are many variations on a theme: live sex, broadcast on the air! Some say a host had been involved, others say there was an orgy in the lounge. Daliah Merzaban,

reporting for *the Ubyyssey*, gives us the only official account of what took place. “Dead Air” was a late night show co-hosted by Barb, Sarah, and Katie, who also made up the band Full Sketch. They began their June 12, 1999, episode with promises that they would be broadcasting live sex. At 3:30 a.m. they did just that, the act reportedly being videotaped as well, for “documentary purposes,” as one of the hosts put it.

Although there were no complaints from listeners, AMS Security complained to station staff that a number of unauthorized people had entered the studio. That led to an investigation, which resulted in the cancellation of the show and the indefinite suspension of the three hosts. As there were no official complaints, the logger tape of the broadcast was destroyed after the mandatory 30-day period (a condition of CiTR’s



CiTR 101.9 FM PROGRAM GUIDE

DISCORDER SUGGESTS LISTENING TO CiTR ONLINE AT WWW.CITR.CA EVERY DAY.

	SUN	MON	TUES	WED	THURS	FRI	SAT		
6am								6am	
7	CiTR Ghost Mix	Toss God Some Donuts	Pacific Pickin' (Roots)	Tweets & Tunes	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	7	
8			Queer FM Vancouver : Reloaded (Talk)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Friday Sunrise (Eclectic)	Radio Nezate (Eritrian)	8	
9	Classical Chaos (Classical)	Breakfast With The Browns (Eclectic)				Alternative Radio	The Saturday Edge (Roots)	9	
10	Shookshookta (Talk)		Sup World? (Eclectic)	Pop Drones (Eclectic)	Rocket from Russia (Punk)	Sounds of the City (Eclectic)		10	
11		Ska-T's Scenic Drive			Relentlessly Awesome	Stereo Blues (Blues/Eclectic)		11	
12		Synchronicity (Talk)	Morning After Show (Eclectic)	Student Special Hour (Eclectic)	Duncan's Donuts (Eclectic)	It Ain't Easy Being Green (Eclectic)	Generation Annihilation (Punk)	12	
1	The Rockers Show (Reggae)	Parts Unknown (Pop)	Mantis Cabinet	TerryProject Podcast (Talk) Democracy Now (Talk)	Student Fill-in Slot	Student Fill-in Slot	Power Chord (Metal)	1	
2			Mind Voyage (Eclectic)	Extraenvironmentalist (Talk)	Ink Studs (Talk)	Radio Zero (Dance)		2	
3	Blood On The Saddle (Roots)	Shake A Tail Feather (Soul/R&B)	The All Canadian Farm Show	Programming Training Discorder Radio	Butta on the Bread	Programming Training Thunderbird Eye	Code Blue (Roots)	3	
4		The Leo Ramirez Show (World)		Sne'waylh	Mantra (Eclectic)	Nardwuar Presents (Nardwuar)		4	
5	Chips (Pop)	Student Fill-in Slot	News 101 (Talk)	The City	Arts Report (Talk)	Campus Lectures (Talk)	News 101 (Talk)	Simorgh	5
6	So Salacious (Electro/Hip Hop)	Sore Throats, Clapping Hands (Rogue Folk, Indie S/S)	Flex Your Head (Hardcore)	Arts Report Extra UBC Arts Report Sam- squantch (Ecl) Student Fill-in Slot	Are You Aware (Eclectic) Peanut But- ter 'n' Jams (Eclectic)	Stranded (Eclectic)	Nasha Volna (World)	6	
7	More Than Human (Electronic/Experimental)						La Fiesta (World)	7	
8	Rhythms (World) Techno Progressivo	Exploding Head Movies (Cinematic)	Inside Out (Dance)	Folk Oasis (Roots)	Stereoscopic Redoubt (Experimental)	African Rhythms (World)	Student Fill-in Slot	8	
9	Bootlegs & B-Sides (Dance/Electronic)		Crimes And Treasons (Hip-hop)		Live From Thunderbird Radio Hell (Live)	The Bassment (Dance/Electronic)	Synaptic Sandwich (Dance/Electronic/ Eclectic)	9	
10	Transcendance (Dance)	The Jazz Show (Jazz)		Sexy In Van City (Talk)		Student Fill-in Slot		10	
11			Student Fill-in Slot	Hans Kloss Misery Hour (Hans Kloss)	Funk My Life (Soul/Dance)		Randophonic (Eclectic)	11	
12		Canada Post-Rock (Rock)						12	
1	CiTR Ghost Mix	CiTR Ghost Mix				The Vampire's Ball (Industrial)		1	
2					Aural Tentacles (Eclectic)			2	
3			CiTR Ghost Mix	CiTR Ghost Mix			The Absolute Value of Insomnia (Generative)	3	
4						CiTR Ghost Mix		4	
5								5	

SUNDAY

CLASSICAL CHAOS

(Classical) 9-10am
From the Ancient World to the 21st century, join host Marguerite in exploring and celebrating classical music from around the world.

SHOOKSHOOKTA

(Talk) 10am-12pm
A program targeted to Ethiopian people that encourages education and personal development.

THE ROCKERS SHOW

(Reggae) 12-3pm
Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm
Alternating Sundays
Real cowshit-caught-in-yer-boots country.

SHAKE A TAIL FEATHER

(Soul/R&B) 3-5pm
Alternating Sundays
The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.

CHIPS WITH EVERYTHING

(Pop) 5-6pm
Alternating Sundays
British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge.

RHYTHMSINDIA

(World) 8-9pm
Alternating Sundays
Featuring a wide range of music from India, including popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

TECHNO PROGRESSIVO

(Dance) 8-9pm
Alternating Sundays
A mix of the latest house music, tech-house, prog-house and techno.

BOOTLEGS & B-SIDES

(Dance/Electronic) 9-10pm

TRANCENDANCE

(Dance) 10pm-12am
Hosted by DJ Smiley Mike and DJ Caddyshack, Trancendance has been broadcasting from Vancouver, B.C. since 2001. We favour Psytrance, Hard Trance and Epic Trance, but also play Acid Trance, Deep Trance, Hard Dance and even some Breakbeat. We also love a good Classic Trance Anthem, especially if it's remixed. Current influences include Sander van Doorn, Gareth Emery, Nick Sentience, Ovnimoon, Ace Ventura, Save the Robot, Liquid Soul and Astrix. Older influences include Union Jack,

Carl Cox, Christopher Lawrence, Whoop! Records, Tidy Trax, Plati-pus Records and Nukleuz. Email: djsmileymike@trancendance.net. Website: www.trancendance.net.

MONDAY

TOSS GOD SOME DONUTS

(Talk & Tunes) 6:30-8am

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am
Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights. breakfastwiththebrowns@hotmail.com.

SKA-T'S SCENIC DRIVE

(Ska) 11am-12pm

SYNCHRONICITY

(Talk) 12-1pm
Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun!

PARTS UNKNOWN

(Pop) 1-3pm
An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

THE ALL CANADIAN FARM SHOW

(Pop) 3-4pm
The All Canadian Farm Show cultivates new and old indie jams from across genres and provinces. Tune in to hear the a fresh crop of CiTR volunteers take you on a musical cross-country road trip!

THE LEO RAMIREZ SHOW

(World) 4-5pm
The best of mix of Latin American music. leoramirez@canada.com

NEWS 101

(Talk) 5-6pm
Vancouver's only live, volunteer-produced, student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

SORETHROATS, CLAPPING HANDS

(Rogue Folk, Indie S/S) 6-7:30pm
Lyric Driven Campfire Inspired: Playing Acoustic Punk, Anti-Folk, Alt-Country, etc. Tune in for live acts, ticket giveaways and interviews, but mostly it's just music. Submit to: music@sorethroat-clappinghands.com. Find us on Facebook!

EXPLODING HEAD MOVIES

(Cinematic) 7:30-9pm
Join gak as he explores music from the movies, tunes from television and any other cinematic source, along with atmospheric pieces, cut-

ting edge new tracks and strange old goodies that could be used in a soundtrack to be.

THE JAZZ SHOW

(Jazz) 9pm-12am
Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm. Nov. 5: Cannonball Adderley and Bill Evans: "Know What I Mean?" Nov 12: Rahsaan Roland Kirk with Elvin Jones and Jaki Byard: "Rip, Rig and Panic!" Nov 19: The Stan Kenton Orchestra: "Cuban Fire". Kenton's Best! Nov.26: The Toshiko Mariano Quartet with alto saxophone master Charlie Mariano.

CANADA POST-ROCK

(Rock) 12-1am
Formerly on CKXU, Canada Post-Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Pbone can put the word "post" in front of.

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman. pacificpickin@yahoo.com

QUEER FM

VANCOUVER: RELOADED
(Talk) 8-10:30am
Dedicated to the gay, lesbian, bisexual and transexual communities of Vancouver. Lots of human interest features, background on current issues and great music. queerfmradio@gmail.com

SUP WORLD?

(Eclectic) 10:30-11:30am
Fuzzy and sweet, a total treat! Tune in to hear the latest and greatest tracks from independent and Vancouver bands.

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm
An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. Hosted by Oswaldo Perez Cabrera.

MANTIS CABINET

(Eclectic) 1-2pm

MIND VOYAGE

(Eclectic) 2-3pm
Mind Voyage presents cosmic tones of celestial counterpoint on CiTR! Experience weekly encounters of synth, ambient, witchy and new classical items in a one-hour with DJ Tall Jamal.

PROGRAMMING TRAINING

(Talk) 3-3:30pm

DISORDER RADIO

(Tunes) 3:30-4pm
Alternating Wednesdays
Discorder Magazine now has its own radio show! Join us to hear excerpts of interviews, reviews and more!

THE CITY

(Talk) 5-6pm
An alternative and critical look at our changing urban spaces. New website: www.thecityfm.org. New twitter handle: @thecity_fm.

FLEX YOUR HEAD

(Hardcore) 6-8pm
Punk rock and hardcore since 1989. Bands and guests from around the world.

INSIDE OUT

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm
crimesandtreasons@gmail.com

WEDNESDAY

TWEETS & TUNES

(New) 6:30-8am
We practice what we Tweet! Showcasing local indie music and bringing bands, artists and fans together through social media. Website: tweetsandtunes.com Twitter: @tweetsandtunes.

SUBURBAN JUNGLE

(Eclectic) 8-10am
Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. dj@jackvelvet.net.

POP DRONES

(Eclectic) 10-11:30am

STUDENT SPECIAL HOUR

(Eclectic) 11:30-1pm
Various members of the CiTR's student executive sit in and host this blend of music and banter about campus and community news, arts and pop culture. Drop ins welcome!

TERRY PROJECT PODCAST

(Talk) 1-2 pm
Alternating Wednesdays
There once was a project named Terry. That wanted to make people wary. Of things going on in the world that are wrong without making it all seem too scary.

DEMOCRACY NOW

(Talk) 1-2pm
Alternating Wednesdays

EXTRAENVIRONMENTALIST

(Talk) 2-3pm
Exploring the mindset of an outsider looking in on Earth. Featuring interviews with leading thinkers in the area of sustainable economics and our global ecological crisis.

SO SALACIOUS

(Electro/Hip Hop) 3-4pm
Skadz and Sprocket Doyle bring you Electro Swing, Alternative Hip Hop, Dubstep, Acid Jazz, Trip Hop, Local and Canadian Content – good and dirty beats.

SNE'WAYLH

(New) 4-5pm
In many Coast Salish dialects, "sne'waylh" is the word for teachings or laws. The aboriginal language-learning program begins with the teachings of the skwxwu7mesh snichim (Squamish language). Originally aired on Coop Radio CFRO 100.5 FM in Vancouver, Tuesdays 1-2 p.m.

ARTS REPORT

(Talk) 5-6pm
Reviews, interviews and coverage of local arts (film, theatre, dance, visual and performance art, comedy and more) by host Maegan Thomas and the Arts Reporters.

ARTS REPORT EXTRA

(Talk) 6-6:30pm
Alternating with UBC Arts Report
Stay tuned after the Arts Report for Arts Extra! Interviews, documentaries and artsy stuff that doesn't fit into CiTR's original arts hour.

UBC ARTS REPORT

(Talk) 6-6:30pm
Alternating with Arts Report Extra
Ira Nadel, UBC English, offers scintillating profiles and unusual interviews with members of the UBC Arts world. Tune in for programs, people and personalities in Arts.

SAMSQUANTCH'S HIDEAWAY

(Eclectic) 6:30-8pm
Alternating Wednesdays
All-Canadian music with a focus on indie-rock/pop. anitabinder@hotmail.com

FOLK OASIS

(Roots) 8-10pm
Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997. folkoasis@gmail.com

SEXY IN VAN CITY

(Talk) 10-11pm
Your weekly dose of education and entertainment in the realm of relationships and sexuality. sexyinvancity.com/category/sexy-in-vancity-radio

HANS KLOSS' MISERY HOUR

(Hans Kloss) 11pm-1am
Pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS

(Talk) 8-10am

ROCKET FROM RUSSIA

(Punk) 10-11am
Punk rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd. <http://www.weallfalldowncitr.blogspot.ca>

RELENTLESSLY AWESOME

11am-12pm
Vancouver's got a fever, and the only prescription is CITR's "Relentlessly Awesome." Each and every week, Jason attempts to offer adrenaline-pumping, heart-stopping, hands-over-the-eyes suspense. He is a fan of various genres, and a supporter of local music.

DUNCAN'S DONUTS

(Eclectic) 12-1pm
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. <http://duncansdonuts.wordpress.com>

INK STUDS

(Talk) 2-3pm
Underground and indie comix. Each week, we interview a different creator to get their unique perspective on comix and discuss their upcoming works.

THUNDERBIRD EYE

(Sports) 3:30-4pm
Your weekly roundup of UBC Thunderbird sports action from on campus and off with your host Wilson Wong.

MANTRA

(Eclectic) 4-5 pm
Kirtan, Mantra, Chanting and Culture. There's no place like Om. Hosted by Raghunath with special guests. Email: mantraradioshow@gmail.com. Website: mantraradio.co. Genre: World.

CAMPUS LECTURES

(Talk) 5-6 pm
Lectures on and around campus are recorded all throughout the year, bringing a wide array of topics and disciplines to radio.

ARE YOU AWARE

(Eclectic) Alternating Thursdays 6-7:30pm
Celebrating the message behind the music: Profiling music and musicians that take the route of positive action over apathy.

PEANUT BUTTER 'N' JAMS

(Eclectic) Alternating Thursdays 6-7:30pm
Explore local music and food with your hosts, Brenda and Jordie. You'll hear interviews and reviews on eats and tunes from your neighbourhood, and a weekly pairing for your date calendar.

STEREOSCOPIC REDOUBT

(Experimental) 7:30-9pm

LIVE FROM THUNDERBIRD RADIO HELL

(Live Music) 9-11pm
Featuring live band(s) every week

performing in the CiTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world. September 6: Movieland. September 20: Pleasure Cruise.

FUNK MY LIFE

(Soul/Dance) 11pm-12am
Grooving out tunes with a bit of soul and a lot of funk, from the birth of rhythm and blues to the golden age of motown, to contemporary dance remixes of classic soul hits.

AURAL TENTACLES

(Eclectic) 12-6am
It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre. auraltentacles@hotmail.com

FRIDAY

FRIDAY SUNRISE

(Eclectic) 7:30-9am
An eclectic mix of indie rock, hip-hop and reggae to bring you up with the sun.

ALTERNATIVE RADIO

(Talk) 9-10am
Hosted by David Barsamian.

SOUNDS OF THE CITY

(Eclectic) 10-11 am
Promoting upcoming live concerts and shows in Vancouver, be they local, national, or international acts.

STEREO BLUES

(Blues/Eclectic) 11am-12pm
Every Friday host Dorothy Neufeld sinks into blues, garage and rock n' roll goodies!

IT AIN'T EASY BEING GREEN

(Eclectic) 12-1pm
CiTR has revived its long-dormant beginner's show It Ain't Easy Being Green! With the support of experienced programmers, this show offers fully-trained CiTR members, especially students, the opportunity to get their feet wet on the air.

RADIO ZERO

(Dance) 2-3:30pm
An international mix of super-fresh weekend party jams from New Wave to foreign electro, baile, Bollywood and whatever else. www.radiozero.com

NARDDUAR

(Nardduar) 3:30-5pm
Join Nardduar the Human Serviette for Clam Chowder flavoured entertainment. Doot doola doot doo... doot doo! nardduar.com

NEWS 101

(Talk) 5-6pm
See Monday for description.

STRANDED

(Eclectic) 6-7:30pm
Join your host Matthew for a weekly

mix of exciting sounds, past and present, from his Australian homeland. And journey with him as he features fresh tunes and explores the alternative musical heritage of Canada.

AFRICAN RHYTHMS

(World) 7:30-9pm
www.africanrhythmsradio.com

THE BASSMENT

(Dance/Electronic) 9-10:30pm
The Bassment is Vancouver's only bass-driven radio show, playing Glitch, Dubstep, Drum and Bass, Ghetto Funk, Crunk, Breaks and UK Funky, while focusing on Canadian talent and highlighting Vancouver DJs, producers and the parties they throw.

THE VAMPIRE'S BALL

(Industrial) 12-4am
Industrial, electro, noise, experimental and synth-based music. thevampiresball@gmail.com thevampiresballoncitr.com

SATURDAY

RADIO NEZATE

(Eritrian) 7-8am

THE SATURDAY EDGE

(Roots) 8am-12pm
A personal guide to world and roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits! steveedge3@mac.com

GENERATION ANNIHILATION

(Punk) 12-1pm
On the air since 2002, playing old and new punk on the non commercial side of the spectrum. Hosts: Aaron Brown, Jeff "The Foot" Kraft. Website: www.generationannihilation.com. Facebook: www.facebook.com/generationannihilation.

POWER CHORD

(Metal) 1-3pm
Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like it. Sonic assault provided by Geoff, Marcia and Andy.

CODE BLUE

(Roots) 3-5pm
From backwoods delta low-down slide to urban harp honks, blues and blues roots with your hosts Jim, Andy and Paul. codeblue@buddy-system.org

SIMORGH

(Education) 5-6pm
Simorgh Radio is devoted to the education and literacy for the Persian speaking communities and those interested in connecting to Persian oral and written literature. Simorgh takes you through a journey of ecological sustainability

evolving within cultural and social literacy. Simorgh the mythological multiplicity of tale-figures, lands-in as your mythological narrator in the storyland; the contingent space of beings, connecting Persian peoples within and to Indigenous peoples.

NASHA VOLNA

(World) 6-7pm
News, arts, entertainment and music for the Russian community, local and abroad. nashavolna.ca

LA FIESTA

(World) 7-8pm
Salsa, Bachata, Merengue, Latin House and Reggaeton with your host GspotDJ.

MORE THAN HUMAN

(Electronic/Experimental) 8-9pm
Strange and wonderful electronic sounds from the past, present and future with host Gareth Moses. Music from parallel worlds.

SYNAPTIC SANDWICH

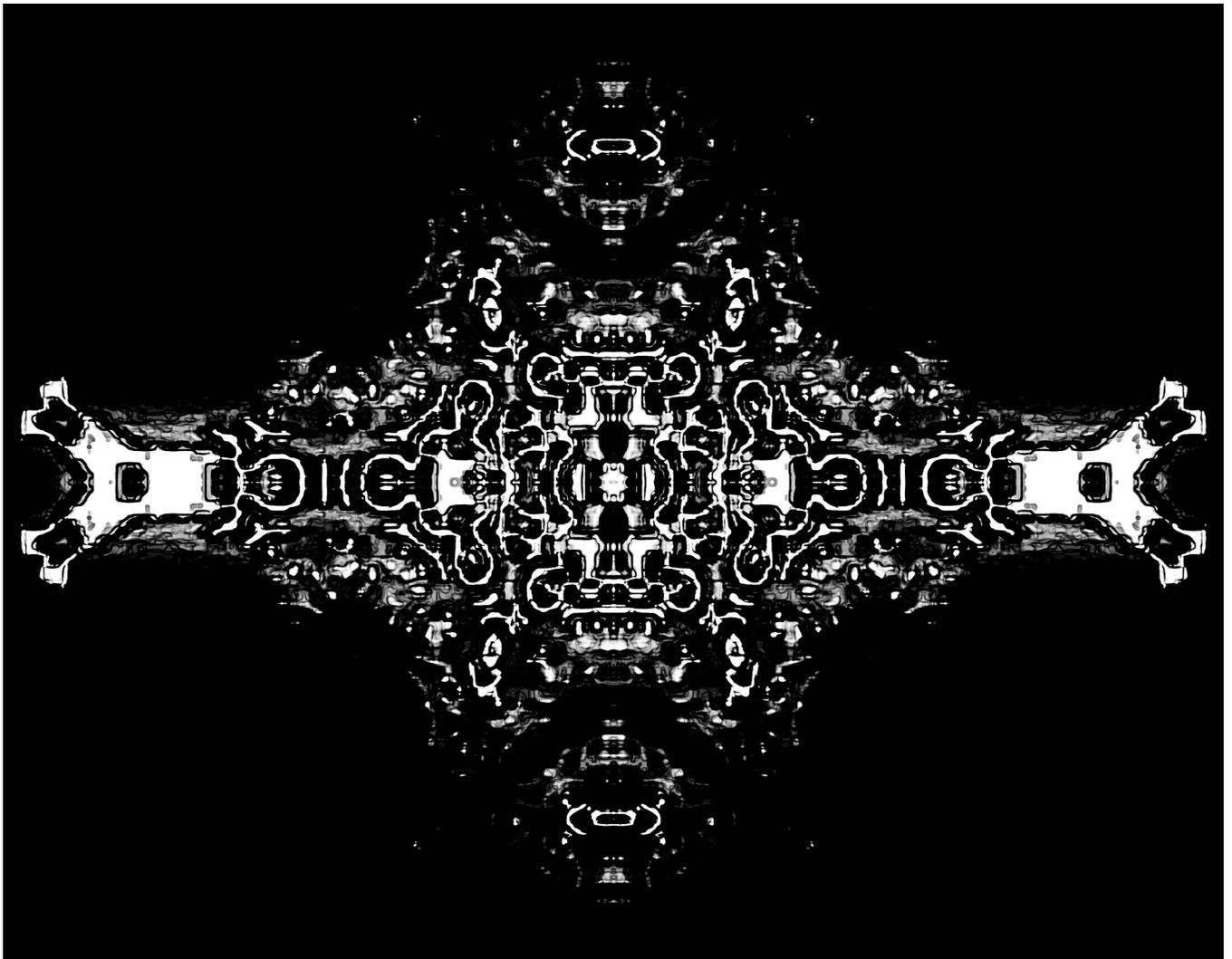
(Dance/Electronic) 9-11pm
If you like everything from electro/techno/trance/8-bit music/retro '80s this is the show for you! www.synapticssandwich.net

RANDOPHONIC

(Eclectic) 11pm-2am
Randophonic is best thought of as an intraversal jukebox which has no concept of genre, style, political boundaries or even space-time relevance. But it does know good sounds from bad. Lately, the program has been focused on Philip Random's All Vinyl Countdown + Apocalypse (the 1,111 greatest records you probably haven't heard). And we're not afraid of noise.

THE ABSOLUTE VALUE OF INSOMNIA

(Generative) 2am-6am
4 solid hours of fresh generative music c/o the Absolute Value of Noise and its world famous Generator. Ideal for enhancing your dreams or, if sleep is not on your agenda, your reveries.



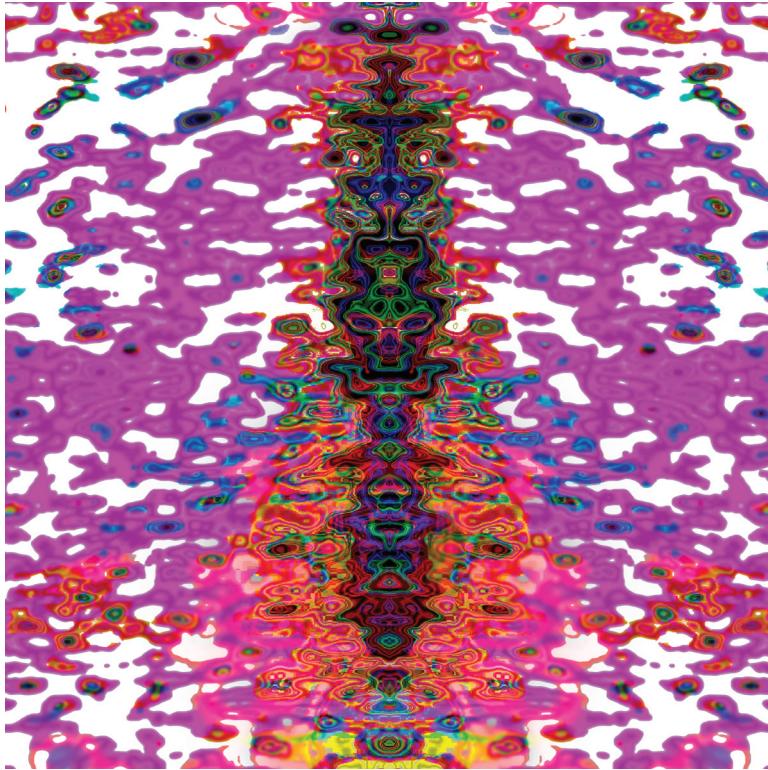
Merlyn Chipman, Wrong Wave visuals



Sharona Franklin and Tanner Matt, *Peace Library*

ART PROJECT WRONG WAVE 2012

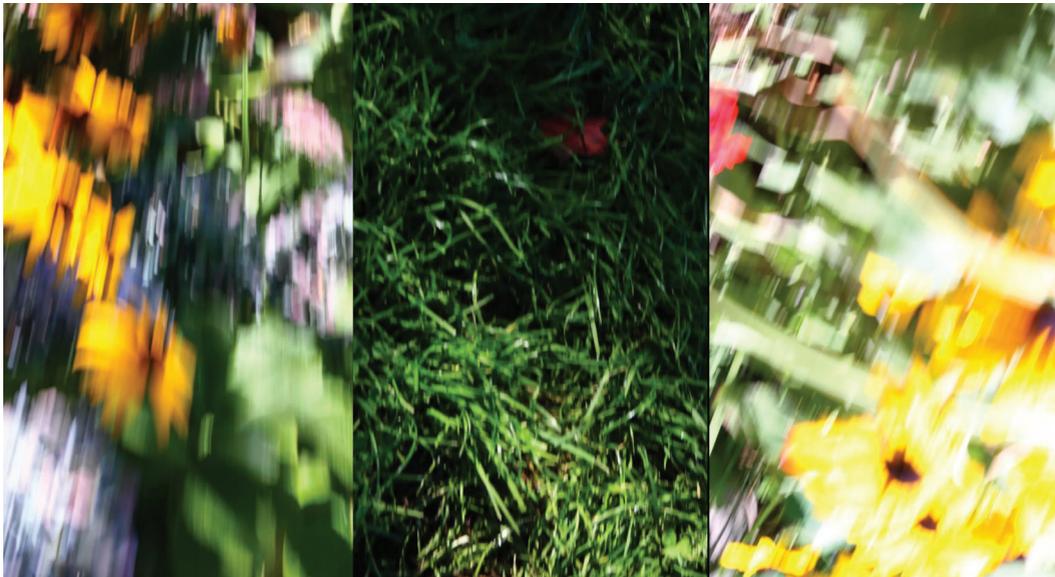
Wrong Wave 2012: Art Rock Believes in Reincarnation revisits the tradition of art rock as an arena for the creative engagement of music and visual art. This year, the Wrong Wave program assembles a variety of performances that exhibit the intersections in art and music practices indicative of the collaborative and discursive spirit of contemporary art and music. From November 7-11, Wrong Wave 2012 will enact that collaborative spirit through auditory and visual experiences, conversations with artists and tapes. →



Merlyn Chipman, Wrong Wave visuals



Neu Balance, Wrong Wave visuals

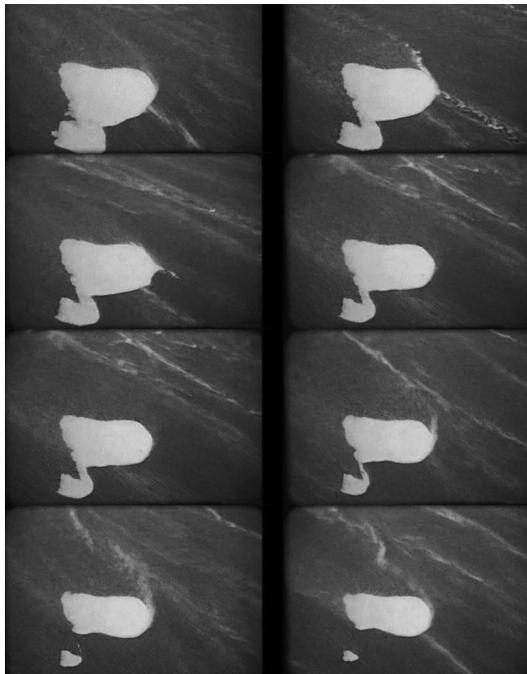


Ronan Nanning-Watson and Stefana Fratila, Wrong Wave visuals

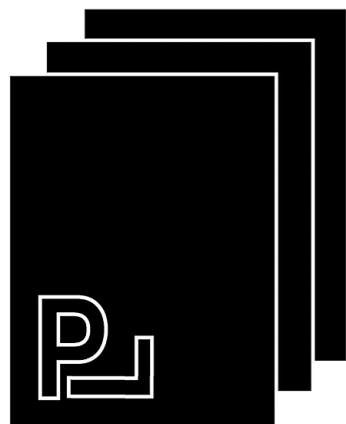


Aquarian Foundation, IX: *Cosmidrama*

ART PROJECT WRONG WAVE 2012



Sharona Franklin and Tanner Matt, *Peace Library*



Sharona Franklin and Tanner Matt, *Peace Library*



AU2

UNDER REVIEW NOVEMBER 2012

JOHNNY DE COURCY

MASTERS

(Independent)



Think back to the years that filled this early century and the music that grazed the glossy pages of *SPIN* and *Q Magazine*. Contemporary British bands with matching haircuts and men with the voices of lovely ladies, that somehow made teenage girls swoon. On Johnny De Courcy's self-released *Masters*, my instinct is to remember the days when I listened to an identical sound by **the Kooks** on repeat, five years ago.

I haven't heard a band like this since, and with good reason. De Courcy's voice looms like a bored, gloomier version of Luke Pritchard's, with an almost parallel accent. The tracks, mastered by Paul Gold at Salt Mastering and recorded at Bully's Studios, are flooded with depressing lyrics, heavy pop-guitar, and theatrical drumbeats, all flawlessly crisp and perfectly mastered.

"Fade Away" gives the album a sentimental, coastal, and almost Celtic texture with wallowing lyrics and '70s inspired, lingering guitar notes. The next track, "Hello Goodbye," coincidentally enough begins with a riff akin to "Blackbird" by the Beatles. I actually thought it was a bad cover with the wrong name for the first few seconds. Instead, it rolls into an irritatingly bouncy and marginally tacky jumble of a ditty.

However, when the redeeming "Andreas Song" comes in, I can

imagine this track would take the reins at a show and snap a drowsy-eyed crowd into some ecstatic bobbing. But next, De Courcy's winsome vocals meander back in "Old Glass" with naked lyrics and '90s pop-rock drums.

Each track mimics its predecessor, following the same pattern with a sluggish beginning while pushing its way into either a psychedelic trance or a teen-angst rock out. It's difficult to determine what sound the quartet were aiming for. '90s MTV pop-rock? Washed-up nu-metal? Pretty much anything but solid, rooted, or good.

Overall, *Masters* is like a 12-tracked mosaic of self-indulgent boy-next-door pop, impeccably performed instruments, catchy melodies, and Brit-band influenced heartache. If you're into the Kooks, give the album a listen and you may just thoroughly enjoy it. If not, save your ears the trouble.

—Josefa Cameron

HAGGATHA

IV

(Choking Hazard)



If the bands of Vancouver could be personified as the residents of this city, **Destroyer** is the fancy coffee table and dinner party emptiness of the Yaletown businessmen; **Apollo Ghosts** is the bright-eyed, ragged exuberance of Commercial Drive hipsters; and **Nickelback**, the Valium-dulled, quiet desperation of Shaughnessy soccer moms, then Haggatha is

the harrowed, bleak nihilism of the downtown eastside.

The opener of the band's second full-length, "Precession of the Equinox," and the following track, "Codependence" share a similarly grisly aesthetic to that of **Coffinworm** or **Lord Mantis**, mapping the queasy, churning discordance of black metal onto the weighty stomp of sludge. The rest of the album's first half delivers two more brutal, but relatively concise tracks that seem to serve as a primer for its centerpiece: the monstrous, almost twenty minute long "Epoch."

Slowly building on a single clean riff, the band wrings out every last drop of sorrow from each chord before finally crashing into distorted oblivion. The track's strength is not just in being loud and angry but in translating a sense of despair, or maybe even grief, into something that is as poignant as it is powerful.

Although they've shown themselves to be fine purveyors of filth since their debut, Haggatha hasn't displayed a great deal of stylistic development over their five years of existence. But with each new release, they've gradually honed their craft, becoming more adept at using both light and shade, abandon and restraint.

Any band can sound heavy so long as they tune down low enough and play slow enough, but on Haggatha's latest release, through gnarled riffs and tortured screams, they have evoked such an ominous atmosphere and a depth of drama that they truly epitomize the notion of heavy music.

—Will Pedley

RATCHET ORCHESTRA

HEMLOCK

(Drip Audio)

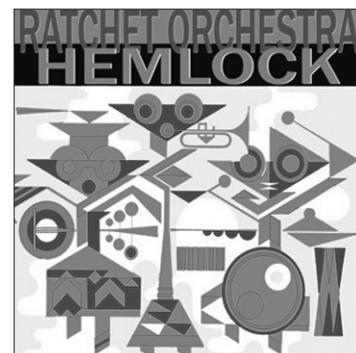
Ratchet Orchestra's latest release *Hemlock*, like its namesake, can be difficult to ingest. This Montreal based collective of over 30 musicians present the listener with a fascinating yet

puzzling set of free form orchestral jazz numbers. Recorded by **Godspeed You! Black Emperor** bassist Thierry Amar and produced by Nicolas Caloia, Ratchet Orchestra blends a variety of incongruent musical elements together with mixed results as a listening experience.

"Winnow" eases the listener into the album with its dreamy introduction, punctuated by a pair of masterfully executed saxophone and trombone solos respectively. This slow-burning cut is easily one of the most sonically relaxed of the album. The arrival of a jarring string movement is the track's only moment of unease. Ratchet Orchestra generally come off stronger on their shorter compositions, particularly on "Yield," which bounces along in a stately manner on a rhythm infusing both elements of swing and waltz.

The longer, more improvisational selections from *Hemlock* will likely be the sticking point for many listeners in terms of appreciating this album as a complete experience. The loose arrangements on tracks like "Dusty" and "Safety" highlight different sections of the orchestra and to showcase the undeniably impressive musical talent at play here. What gets lost in translation is a sense of purpose. At their best, these free form sound experiments can be mystifying in their absurdity. At their worst, these tracks can sound aimless, meandering, and unnecessarily cacophonous.

Hemlock is an interesting listen to be sure. There's enough going on to keep one attentive to all the different



instruments, moods, and rhythms at play here. Its indulgences do add up after a while, resulting in a somewhat uneven album as a whole. It's not everyone's cup of tea, but it can be said that Ratchet Orchestra are definitely stretching and playing with the boundaries and taboos of jazz and orchestrated music.

—James Olson

DYLAN RYSSTAD
HALFWAY HOUSES

(Sakamano)



Dylan Rysstad, who was formerly known as Dylan Danger from 2004 to 2010 during his time in Vancou-

ver punk band **the Jolts**, and until recently, as Dylan Thomas (his first and middle names), has now released solo album number five: *Halfway Houses*. From his years spent living and performing in Prince Rupert, Vancouver, and Ontario, Rysstad has accumulated some skilled musician friends and contacts that perform on and help record his albums. *Halfway Houses* was recorded and mixed during two sessions—in Welland, Ontario, at Tapes and Plates, and in Vancouver at Little Red Sounds studios.

Much of the album has a distinct country and folk-rock feel to it. The pedal steel, organ, harmonica, mandolin, and banjo all make appearances and Rysstad's signature acoustic guitar work lays a solid foundation. Opener "The Great Wall" fits right in with recordings by **Blue Rodeo** or **Tom Petty** and influences like **Bob Dylan** and **Neil Young** are evident on slower songs like "The Last Time You Looked," "Born Dyin'," and "Screaming Bloody Murder" with its stripped-down six-

string and harmonica.

"Lennon Etc." has introspective lyrics and guitar/piano parts that sound in debt to classics like "Let It Be," "Hey Jude," or "Karma Police."

Things get downright cheery and jangly with "Tender Love (Turns Tough)" and Rysstad's rock/punk past life is hinted at with his own **Stooges**-like electric guitar solo and harmonica played by someone simply named Burger on "If Only for Tonight." "When in Rome" has fuzzed bass and "whoah-oh-oh's," and hand-claps might be the only missing thing. Although there are often some obviously sad minor-chord arrangements and country's usual lyrical suspects—broken hearts, broken-down vehicles, alcohol, rejection, self-pity, and general bad luck, most of the songs still have an infectious youthful charm that doesn't leave a listener feeling depressed. Rysstad acknowledges personal woes such as being lonely, stubborn, broke, hard to love, and aimless while trying to fit in somewhere, but he also gives the impression that he has the ability

to escape (or change) if and when things get worse.

Halfway Houses embraces those times in life when there are feelings of uncertainty and doubt and with a little help from his friends, Rysstad has successfully captured this in the form of yet another good solo album.

—Andrew Beason

VBLANK ENTERTAINMENT
THE MUSIC OF RETRO CITY RAMPAGE

(Lotus Audio Corporation)



Chip music has an interesting appeal. It's something we don't think much about, but we all share an intrinsic familiarity with it. We grew up with

BROKEN PENCIL PRESENTS

CANZINE WEST 2012

Vancouver's largest zine fair and festival of independent culture.

November 17, 2012

1 - 7pm

W2 Community Media Arts
111 West Hastings Street,
Vancouver

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100's of Zines and more!
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Canada Council
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TOONIE TUESDAY

DEAD VOICES MINTO

THE GREFF BAND

NOV 20

Billmore CABARET

DOORS AT 9

\$2

these old computers and gaming machines generating live sounds with crude chips, so it is interesting to witness the unveiling of such an encompassing work using chiptunes.

In this, Vancouver-made **Retro City Rampage** is the perfect vessel: a modern video game in an 8-bit universe. Within it, local producer Freaky DNA (Leonard J. Paul), Surrey native Norrin Radd (Matt Creamer) and well-known video game composer, virt (Jake Kaufman) combined efforts to build a rich and comprehensive body of music that celebrates the art of chiptune while sustaining the demands of a gaming experience.

The soundtrack follows the game well by combining modern concepts with strictly NES-era aesthetics, sprinkled with pop culture nostalgia. After an initial heave of traditional rock and metal songs, the catchy “Half Steppin’” signals a slide forward in time through hip-hop, dance, dubstep, and funk, before throwing in some wonderful electro and New Wave. The bouncy “Toadstool Om Nom” pays an essential tribute to Mario Bros, while “Not Mega...” begins with a nod to the **Mega Man 2** intro song (one of the best in NES history). There’s even a standout pop single in “Bit Happy.” Tell me you wouldn’t want to hear this song performed by LCD Soundsystem.

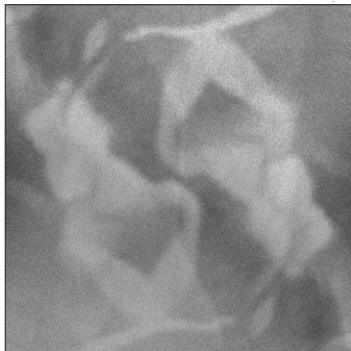
As this music was actually made for a real video game, it also contains music for things like cave exploration, driving around looking for stuff, and dialogue. These, importantly, allow the record to breathe, but as a whole add to the stylistic epicness of the album, anchoring the traditional video game elements of the music.

The *Music of Retro City Rampage* is available in mp3 as well as, amazingly, 12-inch vinyl (there is even a game-over style song at the end of each side). As one of the largest coherent works of chiptunes in recent memory, attached to a game that is poised to carry it far and wide, this album may just have the makings of a cult classic.

—Hugh Macdonald

VILLAGE NOWHERE 7”

(Kingfisher Bluez)



Local indie-pop darlings Village have surfaced from the relatively raucous Vancouver underground with a dull, yet distinct, roar. Let that be read in the most admirable tone, for the Vancouver quintet brings a welcome respite to the contrived indie-rock bands you’re likely to find five nights a week at the Biltmore Cabaret. Neither psych/garage knockoffs nor art school drop-outs with alt-punk tendencies, the brazen and earnest vocals of Jessica Chau easily convince you that Village is not just another bratty band with witticisms that barely incite a sedated chuckle.

Adorning *Nowhere’s* cover is a hazy magenta kaleidoscope that alludes to the opaque dream sequence listeners experience. While the A-side, “Nowhere,” focuses on the group’s pop sensibilities with a snare drum marching along to Alex Smith’s sedated fingers as they weave guitar lines through Chau’s ethereal observations. The song emphasizes simplicity with two short verses that lament, “We’re goin’ nowhere / I had something rare / We’re goin’ nowhere / But I wish you were there,” before closing with crescendos.

Meanwhile, the lethargy of “Claustro” makes for a brooding B-side that plods along at a careless pace. True to its shoegaze roots, that carelessness becomes ever more poignant once the lines “I live in a small room / Share my love in a small room / My place is small, there’s room for two / My heart is small, there’s room for you,” are realized. However, when the song ends on Chau’s haunting

invitation, the tone seems spiteful rather than excited, as if sending for an unrequited love.

Likened to local contemporaries **White Poppy**, Village have successfully merged the essences of shoegaze and dream-pop. However, where White Poppy is captivating through their emptiness—a gloomy haze that reflects the heart of Vancouver’s winter—Village is similar to autumn’s charming breeze and colourful leaves that serve as a reminder of music’s often inexplicable ability to captivate us.

—Robert Catherall

SHRED KELLY IN THE HILLS

(Independent)



Mumford and Sons may have brought the banjo to the mainstream, but from the opening chords of “New Black,” it’s clear that Shred Kelly haven’t hopped on the bandwagon — this is just what they do. *In the Hills*, the Fernie-based band’s second album, is a whirlwind of folk-punk fury from start to finish. These tunes aren’t toppers. They are boot-stomper.

The band’s two singers compliment each other wonderfully. Sage McBride’s airy harmonies are the perfect counterpoint to Tim Newton’s impassioned, gravelly tenor.

And McBride is no slouch herself on the songs on which she sings lead — the two are able to trade off in a way that feels effortless and natural, and it keeps the album from staying in any one place for too long.

Indeed, the whole album has a real sense of movement to it. The aforementioned “New Black” kicks the album off with a barn-burner, but

slower jams like “Jewel of the North” never feel out of place — they’re just stops along the way.

Don’t let the folk-punk descriptor turn you off if the idea of a bunch of guys with their dads’ old acoustic guitars doesn’t excite you. The instrumentation on *In the Hills* is rich and varied, and avoids the lo-fi conceits that can make some folk-punk records tiring to listen to.

“Rowed Away” is a particular standout in this regard, a heartfelt ballad with a lush string arrangement that builds to a climactic full-band crescendo, and a horn section accents the chorus of “Leaving Town” beautifully. The bluesy “Cabin Fever” adds an organ part toward the end that nicely fleshes out the song without feeling forced.

All of this energy and variety means that just about anyone should be able to find something to like on *In the Hills*. Give the ol’ banjo one more try. You’ll be glad you did.

—Matt Meuse

SPELL LULL

(Panospria)



Vancouver witch-wave duo Kristen Roos and Prophecy Sun, collectively known as Spell, conjure sensations like Rorschach tests, with which we can only grope at meanings, and frisk with postmodernism that brims with fragmentation and prior truths, while eschewing pretension. And they do it all in five tracks on *Lull*, their spacey sophomore EP, a sparkling follow up to last year’s hypnotic *Hex*.

Refining their reflective ephemera, *Lull’s* aural collages use elements of ambient, psychedelia, found sounds, and other choppy oddball items with

art-damaged audacity. If any of this seems self-important, rest assured, it isn't. Mashing the sublime with the recognizable, Spell is eclectic and art-chic. It's smart, but has incoherence and like a lot of music in this vein it begets a certain trainspotting mindset (recalling empyrean acts like *Delirium*, *His Name Is Alive*, and *Ida*), but more than that Lull gently tugs at ideas while fitting pieces in a dissonant fantasia.

Sun's soft whispers on "Don't Resist," coupled with Roos' glitches and tweaks are a revelation of home recording genius, both stylish and stable. "Guided Highways" expands on the aesthetic, driving down eerie, nocturnal spaces rescuing lost souls by placing auditory oddities into a new context in a fashion like avant-garde Beat Generation collaborators and "cut-up" popularizers William S. Burroughs and Brion Gysin. In fact, it was Burroughs who once suggested that, "You have to cut up the past to find the future," and this may be a maxim close to Spell's generous tenderness.

Roos' sacrosanct sound collage constructions and Sun's haunting cries are very free-form, and this may be a blatantly non-commercial manoeuvre. Sure, it's also intriguing and helps to broaden one's palette. Like emerging from a musty-smelling labyrinth to midnight radiance in a winter garden glimpsed only by a select and adventurous few.

Lull ascends through ironies, hallucinations, despair and renewal, to make an EP that's easy to listen to, yet full of challenges. In this mosaic of bleakness and beauty, Spell mesmerizes.

—Shane Scott-Travis

TWO FINGERS
STUNT RHYTHMS

(Paper Bag)

Two Fingers is the hip hop alter ego of Brazilian beatsmith Amon Tobin, and Stunt Rhythms is his second offering under the Two Fingers banner. Although there's a lot to like about this album: it's inventive, cheeky, and heavy as all hell, it lacks focus. It doesn't feel like an album so much

as just a collection of songs.

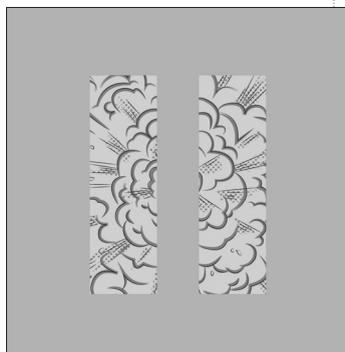
From the get-go, Stunt Rhythms makes it clear that it will not be taking any prisoners. "Stripe Rhythm" is the sound of the mothership landing, an alien ray gun invasion where the phasers are definitely not set to stun. However, the album starts to drag its feet after a few tracks. Things begin to run together, because with a few exceptions, most songs are the exact same tempo. Although this makes for great beats and excellent DJ tools, particularly since that tempo is perfect for use in drum and bass sets. Unfortunately, as a result Stunt Rhythms is not the most compelling

listen in the context of an album.

There are definite highlights: "Crunch Rhythm," "Elmer Rhythm," and "Rock Scissors" spring to mind — but you have to dig for them. This is particularly disappointing coming from Tobin, a man whose solo work has produced albums so distinct and indissoluble, albums where the whole is greater than the sum of its parts. Stunt Rhythms has nice parts, certainly, but they've been approached as stand-alone elements. There doesn't seem to be much thought given to how they work together.

For these reasons, the album is hard to recommend to anyone who doesn't already have an appreciation for big, bass-heavy beats. Even existing Tobin fans may be put off by the lack of cohesion and production that is, by Tobin's standards, somewhat conventional. It's hard to deny, though, that on their own, these tunes do pack a serious wallop.

—Matt Meuse



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REAL LIVE ACTION

Channels 3x4
photo by [STEVE LOUIE](#)

CHANNELS 3X4 / TERROR BIRD / DIANE

October 5 @ Zoo Zhop

The promise of live music was enough for many to trade eerie autumnal warmth for the grungy intimacy of Zoo Zhop. As a first-timer to the record store/music venue, I could see how one could feel alienated as a stranger stumbling upon an acquainted circle of music lovers. But there was something primal-relativistic transpiring in the three trios who played that made it hard to feel separate from the audience's bristling lattice. Save for some minor technical squabbles, it was a fine night.

Openers Diane were a treat. Without their admission, they played with precision that could've belied a debut live performance. As first performances portend, Diane was unanimated. But given studious intensity and laconic no-wave vocals, perhaps it was style. Intimidating bass at the forefront guided songs with a percussive tunnel of riffs, complemented by frenzied drums and guitar melodies. Their foreboding garage rock

worked well within the confines of Zoo Zhop.

After a long wait, Nikki Never's electronic project, Terror Bird, was up, which offered two synths and, anachronistically, a cello. Whatever incredulous auspices this produced, the war paint-decorated Never sung new wave eulogies that shattered any crowd apathy. Barring an unfortunately low volume from the cello, the hearty drum loops and snappy synths got people moving. Live, Never's powerful, sombre voice can't be understated, and it lent heart to the post-punk melodies. Despite the possible camp of a biker's cap that Never erected halfway through, the band's music was nothing short of affective.

The crowd's enthusiasm peaked when Channels 3x4 took the stage, writhing with kineticism excited by singer Sarah Cordingley's bodily ebb and flow between the stage and crowd. With the acerbity of true punks, they played to aggressive synth hooks on repetitive overload, slogan-esque screams rising to a fever

pitch. Their no-wave aggression plays with the irony of an inane television program set to auto-critical self-destruct. It was a deliriously infectious performance.

After Diane's tight debut and an emotive set from Terror Bird, Channels 3x4's musical tirade against the recursive vapidness of popular culture was an elemental finish fit for music lovers willing to be packed like sardines. Of the myriad Dionysian ventures available on a Friday night downtown, I'm glad to know that if I chose to get crammed in and tossed around it was for love of music.

—Jonathan Kaw

RELIC / GRHYMES / SHORT

October 5 @ The Facility

If you're a white male rapper in Vancouver and haven't found your niche, check yourself into The Facility. It's a chill spot with a tattoo shop, recording studios, and a space for concerts, though the concert space felt a little like my community centre craft room. The crowd was an awkward sample of people: about 90 per cent white male

rappers, and about 10 per cent rap fans who clearly didn't grow up surrounded by the culture. There wasn't a female in sight.

The show featured white Canadian male rapper after white Canadian male rapper, and each performer had the same awkward flow, mostly too fast. Though they did seem to have some lyrical talent when they rapped about how hard it was to be a white M.C., they didn't have much else to say. My advice to these hopeful bros is to give slam poetry a try, as they don't seem to be gaining a huge following.

One of the opening acts, Short, played sick beats sampled from the likes of Mat The Alien. But while his beats were dope, he laid down rhythmless rhymes and spit his lyrics out so fast I thought he would choke on his tongue.

Next up was Grhymes, who surprisingly had never heard of the truly talented Grimes. He was another rhythmless, beatless, tiresome rapper; or maybe M.C., which I now interpret as Massive Clusterfuck, is

a more accurate moniker.

Finally, the Extremities (Fresh Kils and Uncle Fester) were up with Relic. Fresh Kils, who played on an MPC, gave me something to get grimey to. Most of his songs actually had flow compared to the others. Relic threw down lyrics, somewhat off-beat, creating a strange flow. Playing well-produced tunes that mixed hip-hop and blues with a dash of reggae vibe, Relic brought a chill atmosphere to his tracks.

The essence of hip-hop is based on marginalization within society. What does a white male, often a demographic with the highest ranking privilege, have to complain about? Though most of the acts of the night had nothing to say, Relic seemed to break through this. His lyrics were intellectual and had depth. Having worked with the likes of Shad, this up-and-coming fellow is making some strides in the Canadian hip-hop game. Unfortunately his talent didn't fully show in the live show. Maybe it was the venue, lacking a stage, but his performance didn't leave me wanting more.

In summary, this night at The Facility was like a bland vanilla milkshake with a dash of cinnamon reggae spice.

—Nicola Storey

WOODS / NIGHT BEATS / HALLOW MOON

October 13 @ The Media Club

You couldn't ask for a more autumn-appropriate lineup. A light October rain drizzling continuously, the Media Club beckoned all eager wanderers inside. Burnt-orange paper lanterns lined the ceiling, guests cozying up sardine-tight as Simon & Garfunkel's "Bleecker Street" ran through the speakers. "Fog's rolling in off the East River bank," the duo sighed, a timely reminder of summer's end.

Hallow Moon took the stage soon after. The Vancouver-based four-piece echoed psychedelic '70s bands of yore, from their long, trancelike instrumentals to equally long hair. Many songs laid high, whistling guitar solos over husky vocals. They were a good band to warm up to, and even

closed their set with a gastronomical warning. "Free hot dogs are always a bad idea," their lead guitarist said ominously. No one disputed this.

Night Beats set up next, and soon sent the venue's temperature skyrocketing. Crashing in with a killer drum/slide guitar solo, the Seattle trio's energy never ceased. Their influences seemed vast and varied: a little San Francisco noise punk, some King Khan & BBQ Showesque blues. Drummer James Traeger began pounding the floor tom with a tambourine at one point, while Lee Blackwell and Tarek Wegner swapped bass and guitar duties once or twice. By the end of their set, people were definitely sweating.

Woods' long-awaited set started around midnight, beginning with lead singer-guitarist Jeremy Earl's unassuming, "Hello." They launched into "Sun and Shade," treating the audience to a glimpse of tree-lined beaches somewhere on a sunnier coast. Bassist Kevin Morby took on some harmonica duties, giving a folksy feel to their first couple of songs. Soon, though, Earl traded his acoustic for electric, and a frantic jam session following "Find Them Empty" began. When playing, Earl looked a tad like a marionette, with seized muscles and jerky movements, as though possessed by his guitar. It's always intriguing to witness a musician become utterly consumed by his or her instrument. His fellow guitarist played some interesting sounds as well, using a 12-string for unique, wavering accompaniments.

Their set flew by, too quickly for most. A quick nod between the bandmates determined they were game for an encore, and Earl's acoustic returned once more for the enchanting, slightly melancholic "Rain On." What could be more fitting?

—Sarah Christina Brown

FAUST / MIDDAY VEIL / VON BINGEN

October 17 @ The Waldorf

Even though the over-hyped and somewhat warmed-over hipster heroine Grimes was needling away across town to a sold out Commodore

mob, Faust still managed to draw a bustling crowd of the curious and the converted. In fact, it's been awhile since I've seen such a wide cross-section of fans crammed contentedly in one place. There were old school Faust fans in tie-dyed shirts, mammoth grins splitting their fine-lined faces, smiling, youngish scenesters, and giddy baby-faced tadpoles (probably sent by Thom Yorke, a famous fan always dropping their name). But regardless the reasons, the with-it Waldorf was braced and bumping. Local experimental auteurs Von Bingen not only christened the event fittingly, they also Svengalied the evening, making and shaping what would be an unforgettable night. Second came Seattle's Midday Veil embarking on an energetic set, their first in Vancouver. A showy sextet reared on psychedelia, New Age artistry, jazz-infused jockeying and multi-media zigzags, their bop fusion tickled a bit too much. At best, they echoed Jefferson Airplane, a band I've always had ambivalence towards. At worse? Well, they had a bongo player who was a dead ringer for Howard Moon, the fictional jazz freak from the Mighty Boosh. It's my own fault, but I chuckled about it the whole time.

Later, after attending my split-sides, the red curtain draping the stage raised to reveal Faust, brandishing their instruments like weapons. There they were, experimental Krautrock pioneers, making music and knocking off noises that snapped synapses with their energetic eruptions; at times so intense, like all things were up for grabs. Backed by the bizarre rhythm section of original Faust founders Werner "Zappi" Diermaier (drums/cement mixer/angle grinder) and Jean-Hervé Péron (bass/chainsaw/vocals) that left no space unfilled in its unstopping propulsion, including the sometimes startling silences.

There were instances, as in the self-referential 1973 classic "Krautrock", where auditory space was expanded and dilated

as the German five-piece stood, sonically poised between perfection and flight. I may never get to see Neu! or Can, but these avant-garde artists are embrocation enough.

Midst the striking "Mamie is Blue," as noises tumbled downward from lightning-flecked storm clouds and burning sparks quite literally threatened the audience, Faust reigned at the opposing poles of certainty and mystery. Like characters in a dream whose desires and actions go unexplained, they elevated the shared experience to stratospheric summits and unheard-of heights.

Rapt, my ears ringing and my mind blown to ribbons after "It's a Rainy Day (Sunshine Girl)," I teetered with feelings of deficit but also with the promise of fulfilment. Is that not what keeps love alive? It's certainly what keeps Faust, now in its 41st year, alive. Or so I thought, crawling home after an exquisite evening in a red-hot blast-furnace of intense artistic proving grounds.

—Shane Scott Travis

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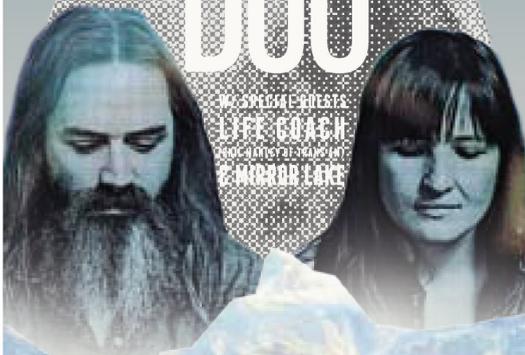
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So Salacious



A year ago, Nathan Doyle, a.k.a. Sprocket Doyle, was managing a Bang-On T-Shirts on Davie Street, bored with the contents of his iPod. He decided to listen to the radio—something he hadn't done for years as he was disillusioned with all its "poppy, Top 40."

Luckily, he found CiTR's captivating mix of programming. "I discovered it while flipping through stations. Bada boom bada bing, I was hooked," Doyle said. Within the year Doyle was volunteering at the station, playing electro-swing and hip-hop on *So Salacious* (first aired in March) with fellow newcomer (and hip-hopper in Smear Camp) Cory Taylor, a.k.a. Scads.

What sort of music did you grow up listening to?

NATHAN DOYLE: The first time I actually listened to my own music and not the stuff my parents listened to was [with] hip-hop, definitely... my whole personal experience with music started off with hip-hop.

CORY TAYLOR: I remember one of the first records I ever listened to by myself was my dad's Phil Collins records... but I actually listened to the first Batman soundtrack that Prince did [and] the *Ninja Turtles* soundtrack when I was a kid... I

grew up watching *MuchMusic* in the mid-to-late '80s... [then] a lot of '90s stuff, Pharcyde is one of my favourite groups.

How did the show come to be?

DOYLE: I started dating this girl who goes to UBC and I thought, "Cool, I'll check out CiTR," and they just happened to have a tour. So I stuck around and they really showed me how easy it was to have a radio show. I decided to go through the training, and that's actually how I met Cory. We started off our training at the exact same time.

What's the meaning behind the name "So Salacious?"

TAYLOR: I think that's because music is in a sense a kind of sexual energy and "So Salacious" means kind of seductive, and it's good alliteration to have "Sundays at six, *So Salacious* with Scads and Sprocket Doyle on CiTR..."

DOYLE: ... [but] we didn't have this idea to name it *So Salacious* when we first started training. I didn't know we would have a show together... I was thinking of different genres of music, just an eclectic show, calling it *Intimated* (laughs), like "intoxication of tunes."

TAYLOR: I suggested *Off the Notes* ... it was going to be the *Swing Set* or *Off the Notes*, but we actually came to agreement on *So Salacious*.

How was getting the tattoo?

DOYLE: It was quite the experience... I was kind of nervous, kind of excited. It got postponed a couple weeks and I ended up getting Al [Gibbs] in the studio, our sponsoring artist, I guess. I was on my knees most of the time [and] the blood stopped flowing to my legs, so I stood up [and my] knees smashed into the floor, but at the same time I had a sweet tattoo... It was lots of fun, I'd do it again if I could... [I] definitely suggest Al Gibbs, he actually gave ODB his "Ol' Dirty Bastard" tattoo on his chest before he died.

Can you describe the tattoo that you got on air this summer?

The tattoo I got this summer from Al while in the station, live on air, is a grenade with a daisy. They both are more like cartoon characters than anything. They have little smiley faces on them and it makes me happy.

All music is banned. What album/mixtape/song would you hide from the authorities?

TAYLOR: I would say Pharcyde... or anything off *Ninja Tune*, or one of my CiTR mixes (laughs.)

DOYLE: I'd probably go back to a Tom Waits album, I'd keep *Swordfish Trombone*, that's my favourite album of his...

What's your favourite CiTR show, other than your own?

TAYLOR: That's a good question. I like *RellyRel\$*'s show *Crimes & Treasons*, Gareth Moses's new show, *More than Human*... *Bootlegs and B-Sides*, there are so many good shows. *Sounds of the City*, and the *Nardwuar* show's pretty awesome too.

DOYLE: ...My favourite show would [definitely] be *Bootlegs and B-Sides* with Doe Ran... he plays a lot of cool retro remixes and ghetto funk, a lot of stuff I like to play [now] too.

TAYLOR: I'd add in Rhett Ohlsen's show, *The Basement*... I was really impressed with his show. What does the future hold for *So Salacious*?

TAYLOR: We're going to keep going, we've decided we love doing radio and volunteering at CiTR. It's a just a nice opportunity to meet new people, to get creative, to spend some time doing stuff we love... it's nice to be there.

DOYLE: Bright future ahead. Expect *So Salacious* on your billboards in 10 years, it's going to be on your kid's clothing (everyone laughs)... [so] keep your eyes open...

So Salacious airs Sundays from 6 to 7 p.m. Mention *So Salacious* to tattoo artist Al Gibbs at *The Fall* at 644 Seymour Street for 25 per cent off tattooing!

CiTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF OCTOBER

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Carolyn Mark*+	The Queen of Vancouver Island	Mint	26	Fist City*	Buried b/w Cryptic Transmissions	La Ti Da
2	Calamalka*+	All the Way Up	Hybridity	27	Nu Snsae*+	Sundowning	Suicide Squeeze
3	Needles//Pins*+	Getting On Home b/w Picture My Face	La Ti Da	28	Man Your Horse*+	Shorts	Self-Released
4	Fine Times*+	Fine Times	Light Organ	29	Mother Mother*+	The Sticks	Last Gang
5	Tame Impala	Lonerism	Modular	30	Old Man Luedecke*	Tender Is The Night	True North
6	Crystal Swells*+	Harshside/Sludgefreaks	Self-Released	31	Tyranahorse*+	Garbage Bears	Self-Released
7	Slim Twig*	Sof' Sike	Paper Bag	32	Ry Cooder	Election Special	Nonesuch
8	Calexico	Algiers	Anti-	33	We Need Surgery*+	We Need Surgery	Light Organ
9	Gang Signs*+	Gang Signs	Self-Released	34	The Population Drops*+	Enough	Self-Released
10	Holograms	Holograms	Captured Tracks	35	Animal Collective	Centipede Hz	Domino
11	Deerhoof	Breakup Song	Polyvinyl	36	Ariel Pink's Haunted Graffiti	Mature Themes	4AD
12	Moon Duo	Circles	Sacred Bones	37	Blackberry Wood*+	Strong Man vs. Russian Bears	Self-Released
13	Los Furiros*+	Never Look Back	Self-Released	38	D.O.A.*+	We Come In Peace	Sudden Death
14	Whitehorse*	The Fate Of The World Depends On This Kiss	Six Shooter	39	Hot Panda*+	Go Outside	Mint
15	Hannah Georgas*	Hannah Georgas	Dine Alone	40	Juvenile Hall*+	Magazine Collage	Dental Records
16	Open Relationship*	Born Weird	Self-Released	41	Owls by Nature*	Everything Is Hunted	Self-Released
17	Ford Pier Vengeance Trio*+	Huzzah!	Self-Released	42	Peace*+	The World Is Too Much With Us	Suicide Squeeze
18	Jenny Ritter*+	Bright Mainland	Self-Released	43	The React*+	Sounds That I've Heard b/w Only Living For You	La Ti Da
19	Jay Arner*+	Bad Friend b/w Black Horse	Self-Released	44	Village*+	Nowhere b/w Claustro	Kingfisher Bluez
20	METZ*	METZ	Sub Pop	45	The Tranzmitors*+	Concrete Depression b/w A Little Bit Close	La Ti Da
21	Thee Oh Sees	Putrifiers II	In The Red	46	Seapony	Falling	Hardly Art
22	The Ballantynes*+	Misery b/w Stay	La Ti Da	47	Selkies*+	Tall Grass	Self-Released
23	Flying Lotus	Until The Quiet Comes	Warp	48	Fergus & Geronimo	Funky Was The State Of Affairs	Hardly Art
24	Dylan Rysstad*	Halfway Houses	Sakamano	49	Grizzly Bear	Shields	Warp
25	Dinosaur Jr.	I Bet on Sky	Jagjaguwar	50	Dan Deacon	America	Domino

CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (*) are Canadian and those marked (+) are local. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CiTR's music coordinator a shout at (604) 822-8733. Her name is Sarah Cordingley. If you ask nicely she'll tell you how to find them. Check out other great campus/community radio charts at www.earshot-online.com.

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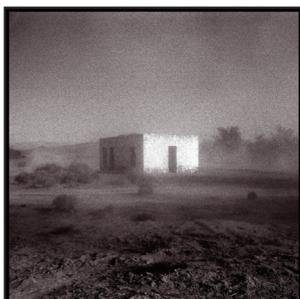
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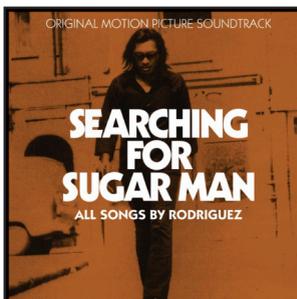
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